

Motor & Southern
Fashions Number

VOGUE

NOTICE TO READER—When you finish reading this magazine place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping, no address.—A. S. Eurlson, Postmaster-General.



January 15, 1918

CONDÉ NAST, Publisher

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Lucile Patterson

She's Your Sentinel of Toilet Purity

TO preserve the delicate purity of a beautiful skin, to win back the tender freshness of a lost complexion—that is the toilet mission of the San-Tox Nurse as she smiles up at you from some cheerful blue packet on your toilet table.

How many happy, fresh-revived complexions smile back in *natural pinkness* to San-Tox Cold Cream, whose purity has livened and textured the ailing skin!

How many sensitive faces thank San-Tox Velvet Lotion for its satined protection from chapping winds!

And what a little touch of San-Tox Enchantment Complexion Powder *can* mean in the way of skin-bloom and fragrance and eleganced toilet-charm!

San-Tox for Purity—so equally effective in 125 San-Tox Toilet and other-than-toilet preparations! And so fitly symbolized by the San-Tox Nurse.

SAN-TOX FOR PURITY

De Pree

Chicago



San-Tox

The world's greatest catalog of music



VICTOR RED SEAL RECORDS

Ca

CALVÉ, EMMA, Soprano (Kah-lev')

Emma Calvé, half French, half Spanish, descended from a prosperous and cultured family. She was born in the young girl knew that she must be serious role than that of a society being before the dark-eyed beauty with Rosina Laborde, and afterward up. As a pupil the young girl entered first to her teachers, and made rapid debut was made at Nice, her first was at the *Théâtre de la Mennais*, a *Maguette* in *Faust*. Her Paris at the *Opéra Comique*, in *Choeur* triumphs came in Italy, where she when she reappeared in Paris as the *Parman* made her first idol. in 1892, and Americans first heard her at the Metropolitan Opera here she made her debut in 1894, and her fame spread rapidly. remarkable gifts as an actress, her beauty and magnetic personality, ture at once alluring and fascinating. The singer's further triumphs to all, and although she spends most of her time in Europe, her tions in her Victor records.



CALVÉ

recorded exclusively for the Victor the list of records cat-

RDS	No.	Size
<i>Like a Bird: In French</i>	88085	12 85.00
<i>Les Tringles des Sirenes</i>	88124	12 3.00
<i>Le Rapote: Chantons à l'air, "Well You Know"</i>	88086	12 3.00
<i>He is Kind: In French</i>	88150	12 3.00
<i>Rivers: In English</i>	88089	12 3.00
<i>Flute obligato: David</i>	88087	12 3.00
<i>Flute obligato: In French</i>	88119	12 3.00
<i>Struene (Away to Yonder Mountain): Buzet</i>	89019	12 4.00

tenor (Klem-meng'-ng penty)

at, who has for many years *Par Opéra Comique*, was used for a civil engineer, and sic; but has love for music *conservatoire*, where he was of his class. He was soon *Opéra Comique*, where he caught over by the Metro. his stay in America has

Clement has made for d voice, graceful style and action.

Sung in French

(Pianoforte by La Foye)

(Pianoforte by La Foye)

(Pianoforte by La Foye)

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VICTOR RED SEAL RECORDS

CARUSO, ENRICO, Tenor (Kah-ro'-o-oh)

Caruso's success is the greatest ever attained by an artist in this country. His American engagements have been a continuous ovation, the great audiences being held spellbound by the exquisite refinement, beauty and power of his voice.

Caruso is a native of Naples and was born in 1873. When he was a mere boy he sang in the churches of Naples, and the beauty of his voice attracted the attention of all who heard it. His father did not encourage the boy at first, but a few years later was persuaded to allow him to take a few lessons in singing. The family was very poor, however, and Caruso was forced to work as a mechanic. This work not being very profitable, he began to seriously consider whether he could not make more by singing than he could earn by hard work with his hands.

He was eighteen years old when he met a distinguished baritone singer, who, after hearing his voice, decided that he would give Caruso substantial assistance. He therefore took him to Maestro Vergine, who was captivated by the beauty and purity of his voice, and began to give him vocal instructions.

Caruso made his debut in 1894 in Naples, in a now forgotten opera, *L'amico Francesco*, afterward singing in various Italian cities and in Cairo. A South American engagement followed, and on his return, after a season in Milan, it was clear that here was one of the most promising young tenors ever heard in Italy. Caruso had made a success in various countries of Europe before coming to America in 1903, but it was his performance of the Duke at the Metropolitan on November 23d of that year which convinced opera-goers that the greatest of all tenors had arrived.

Caruso has made records exclusively for the Victor since 1903, and as the present contract with the tenor does not expire until 1933, the public is assured perfect reproductions of his voice for many years to come.



CARUSO

THE CARUSO RECORDS (Sung in Italian unless otherwise noted)

	No.	Size
<i>Aliciana - O Paradiso (Oh, Paradise!)</i>	88054	12 \$1.00
<i>Agnes Dei (Lamb of God) In Latin</i>	88425	12 3.00
<i>Aida - Celeste Aida (Heavenly Aida)</i>	88127	12 3.00
<i>Amor Mio (My Love) (Vocal Waltz)</i>	87176	10 2.00
<i>Andrea Chenier - Un di all'azzurro spazio</i>	88060	12 3.00
<i>Bacchante In French</i>	87122	10 2.00
<i>Baldina - In non ho che una povera stanzetta</i>	88335	12 3.00
<i>Baldina - Racconto di Rodolfo (Rodolph's Narrative)</i>	88032	12 3.00
<i>Baldina - Testa adorata (Adored One!)</i>	88131	12 3.00
<i>Canta per me (Neapolitan Song)</i>	87092	10 2.00
<i>Caruso - Air de la fleur (Flower Song) In French</i>	88208	12 3.00
<i>Caruso - Il fior che aveva a me (Flower Song)</i>	88209	12 3.00
<i>Cavalleria Rusticana - Addio alla madre (Turiello's Farewell)</i>	88456	12 3.00
<i>Cavalleria Rusticana - Biondina (Drinking Song)</i>	81062	10 2.00
<i>Cavalleria Rusticana - Biondina (Drinking Song)</i>	81030	10 2.00
<i>Cavalleria Rusticana - Sciliana (Thy Love Like Berries)</i>	87072	10 2.00
<i>Cavalleria Rusticana - Sciliana (Harp accompaniment)</i>	87218	10 2.00
<i>Cielo Turchino (Neapolitan Song)</i>	88134	12 3.00
<i>Cora - Innamorata (Neapolitan Song)</i>	81048	12 3.00
<i>Don Pasquale - Serenata - Com e gentil (Soft Beams the Light)</i>	88106	12 3.00
<i>Don Sebastian - In terra solo (On Earth Alone)</i>	88376	12 3.00
<i>Domine of Long Ago In English</i>	88516	12 3.00
<i>Duca D'Alba - Anziché crasi e bel (Beguiling Angel)</i>	81027	10 2.00
<i>Enrico d'amore - Una furtiva lagrima (A Furtive Tear)</i>	88139	12 3.00
<i>Enrico d'amore - Una furtiva lagrima (A Furtive Tear)</i>	88133	12 3.00
<i>Germania - (For All Germany)</i>	88093	12 3.00
<i>Faust - Salut demeure (All Hail, Thou Dwelling!) In French</i>	88064	12 3.00
<i>Favaria - Spinto gentil (Sweet So Fair)</i>	88439	12 3.00
<i>For You Alone In English</i>	87070	10 2.00
<i>For You Alone In English</i>	88207	12 3.00
<i>Forza del Destino - O tu che in seno agli angeli (Thou Heavenly One)</i>	87054	10 2.00
<i>Germania - Non chiuder gli occhi vaghi (Thou Dreamy Eyes)</i>	87053	10 2.00
<i>Germania - Studenti, udite (Students, arise!)</i>		

(Continued on next page)

A book that every music-lover will want

It has required 20 years of constant research, of steady application, of tireless effort, and the expenditure of more than Eleven Million Dollars to place this Victor Record catalog in your hands

This great book of 542 pages is the recognized authoritative index to the world's best music; to the greatest musical achievements of all time.

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Vogue's Spring Fashion Numbers

*will save you hundreds of dollars
in your spring and summer costuming*

BY consulting Vogue in the purchase of your spring outfit you can save money through eliminating fashion mistakes. Not only will you have before you now—at this important season—Vogue's forecast of the new silhouette in hats and gowns, Vogue's information on favored spring colors and materials, and Vogue's counsel on all-important dress accessories; but its guidance in choosing your entire summer wardrobe. These six numbers of Vogue cover the entire field of spring and summer fashion:

Forecast of Spring Fashions

February 1

The earliest and most trustworthy forecast of the Spring mode. Authentic information on the correct fashions for the coming season. An insurance against the most costly of all wardrobe errors—a wrong start.

Spring Fashions

March 15

Vogue's final pronouncement on the season's mode—what is fashionable and why it is fashionable, from the top of the smart woman's tallest aigrette to the tips of her correct boots.

Spring Millinery

February 15

The hundred best model hats Paris has produced for the Spring of 1918. Correct veils and coiffures, and model gowns from the earliest Paris openings.

Paris Openings

April 1

The complete story of the Paris Openings—the successful creations of each couturier, which, taken collectively, determine the mode.

Spring Patterns & New Materials

March 1

Correct patterns and favored materials for your entire Spring wardrobe. The new silhouette adapted to pattern-form. This number will enable you to halve your dress expense and double your dress distinction.

Smart Fashions for Limited Incomes

April 15

Intimate counsel for the woman who wishes to curtail her dress expense without in the least sacrificing smartness. What is, and what is not smart economy.

A thousand times Vogue has said that the gown you buy and never wear is the really expensive gown; that gloves, boots, hats, which miss being exactly what you want are the ones which cost more than you can afford. Ask any really smart woman, and she will tell you that you can save half your Spring dress allowance—before you have spent a penny of it—if you only will consult these six Spring Fashion Numbers of Vogue and use them as a guide in making your Spring purchases.

We know from experience that each of these six Spring numbers will be sold out almost at once. To save yourself disappointment, fill out the coupon on the corner of this page and hand it to your newsdealer, so that he will be sure to reserve your copies of these Spring Fashion numbers for you.

VOGUE

Condé Nast, *Publisher*
Edna Woolman Chase, *Editor*
Heyworth Campbell, *Art Director*

19 West 44th Street, New York City

Please reserve for me, as they appear, one copy each of the issues of the Vogue I have checked below:

☐ Forecast of Spring Fashions Feb. 1
☐ Spring Millinery Feb. 15
☐ Spring Patterns March 1

Name.....
Address.....



☐ Spring Fashions March 15
☐ Paris Openings April 1
☐ Smart Fashions April 15

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Free
Anywhere
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New Models for California and Southern Wear

WOMEN'S SKIRTS

Waist measure 24 to 32 in.; length 34 to 42 in.

235—"Royal" Satin Skirt in two-tone colorings of light blue, rose, orchid, gray or green, trimmed with self covered ball buttons.

16.75

235A—Of plain satin in white, beige, gray or flesh.

14.50

239—Hugh-lustre Striped Satin Skirt in white with graduated inset stripes of black, navy, flesh or purple; double box-pleated model; wide belt.

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243—Silk Poplin Skirt in ivory, beige or gray; shirred top model; tailored inset pockets; two-piece detachable belt. Also of washable white satin or Habutai silk.

12.50

247—Serge Plaid Skirt, black and white with overstripe of green, Copenhagen, gold or purple; pleated model; self corded slash pockets, wide belt; bone buttons.

14.75

247A—Same model of washable white gabardine with hairline plaid in blue and gold, purple and black or pink and green.

7.50

WOMEN'S WAISTS

Sizes 32 to 44 Bust

237—Striped Voile Waist in Copen, rose, gold, green or lavender and white. White voile collar, front of waist, also turn-back cuffs of self material edged with pleated white voile.

5.75

241—Men's Wear White "Luxor" Silk Waist, cross-tucked bosom front of self material; roll shawl collar, turn-back link cuffs.

9.75

245—Slip-over Waist of Georgette Crepe in white with green, Copen, gold, navy, rose or black small blocks or stripes; white Georgette crepe collar and turn-back cuffs edged with self-pleated ruffles. Also in plain white or flesh.

9.75

249—Handkerchief Linen Waist in white, Copen, gold, rose or lavender; roll shawl collar and turn-back cuffs of white pique edged with pleated ruffles.

5.75

A LUXURIOUS TOWN HOUSE FOR SALE

AN altogether exceptional opportunity to secure a residence in the exclusive Park Avenue district is presented by the appearance on the market of the fine Georgian house at 752 Park Avenue.

The house, which is between Seventy-first and Seventy-second Streets, is five stories, with an American basement and sub-basement. It has a frontage of twenty-eight feet. Architecturally it belongs to the best Georgian tradition, adapted to city requirements. As a home it is conveniently arranged, complete, modern.

Park Avenue is not only exclusive; it is also attractive—a wide street with a park between the double roadways. Every advantage of this broad outlook has been taken in the arrangement of the rooms.

The entrance hall is on the first floor. It leads to a reception room on the right and a foyer on the left. Beyond is the dining room—a room of admirable proportions extending the full width of the house.

A wide stairs leads from the first-floor foyer to the second floor, where are the library, a well-lighted room in the front of the house, and the drawing room, from which opens the conservatory in the rear extension.

The library is particularly notable because of the fireplace—an antique marble which was discovered in an Italian villa by Stanford White on one of his tours. White was the greatest architectural connoisseur America has produced and this piece, which was installed in the house under his personal direc-

tion, is one which he treasured not because of its antiquity but because of its quality. The ceiling of the room in which the fireplace is set is, by the way, a heavily gilded Elizabethan design. The walls are panelled in oak.

A boudoir extends across the front of the house on the third floor and forms, with a bedroom, bathroom and closets, a complete suite. The third floor contains in addition to this suite, a second bathroom and a valet's workroom. The woodwork is ivory enamel.

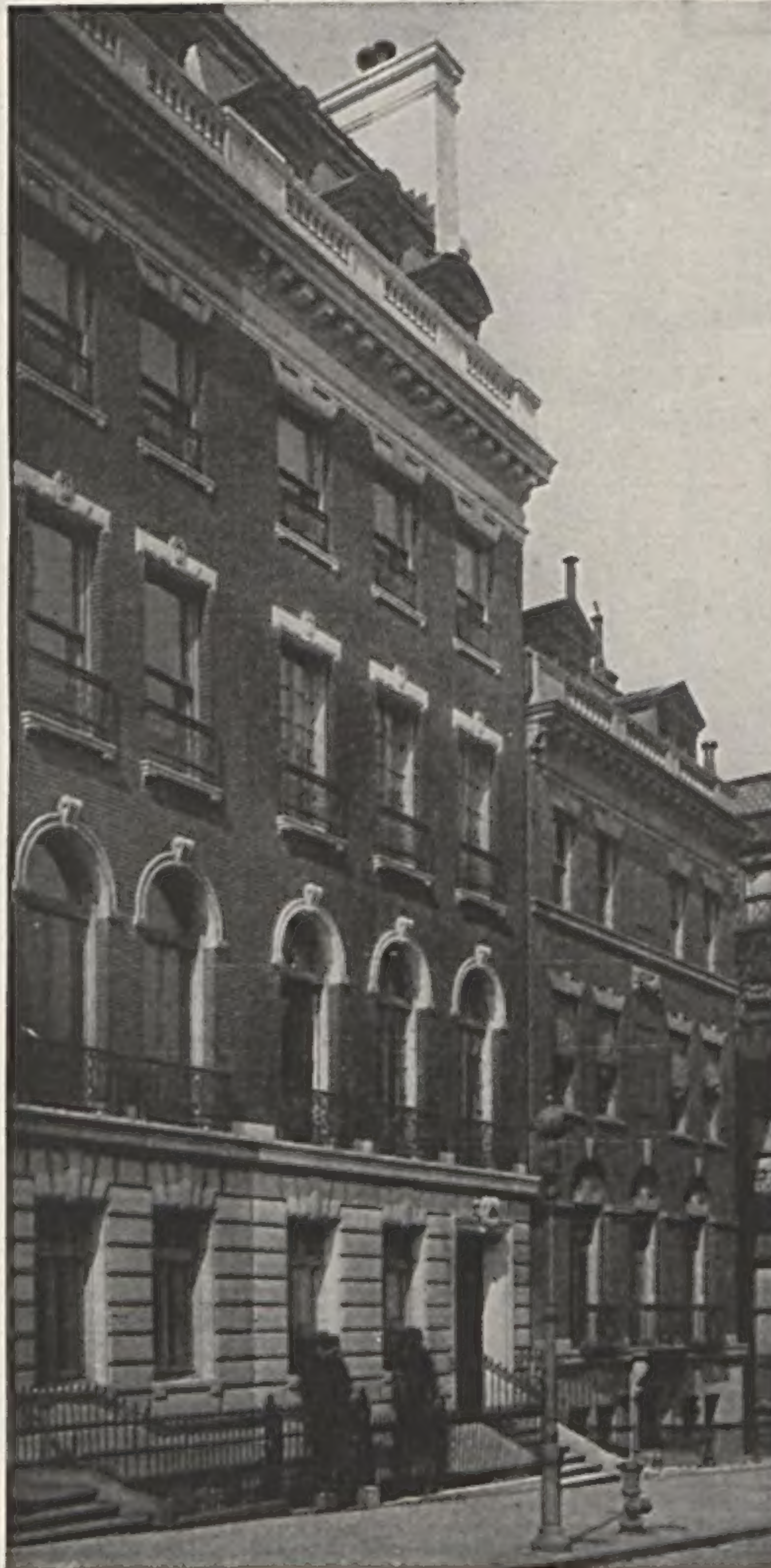
The fourth floor contains three guest rooms and two baths; the fifth floor a sewing room, a maid's room, eight servants' rooms, and a number of store closets.

The house is the result not only of architectural taste and skill but of careful planning. The kitchen and servants' dining room are in the basement; the back stairs extending from basement to the roof, give access for the servants to every part of the house. The laundry is on the roof. An electric elevator—the electrical equipment is unusually complete—is one of the conveniences.

SPECIFICATIONS:

- Frontage, 28 feet 2 inches. Depth, 86 feet.
- Five stories and American basement and sub-basement.
- Five family bedrooms, with five baths.
- Ten servants' bedrooms, with two baths.
- Basement contains kitchen, servants' dining room.
- Laundry on the roof.
- Six-story extension in rear contains stairs from basement to roof, butler's pantry, and baths.
- Taxes for 1916 were \$2,815.00.

Hours for inspection of this residence will be arranged by appointment. For full particulars address Box C, care of Vogue.



The adjoining properties maintain the same character



The library fireplace, an antique which Stanford White discovered in Italy

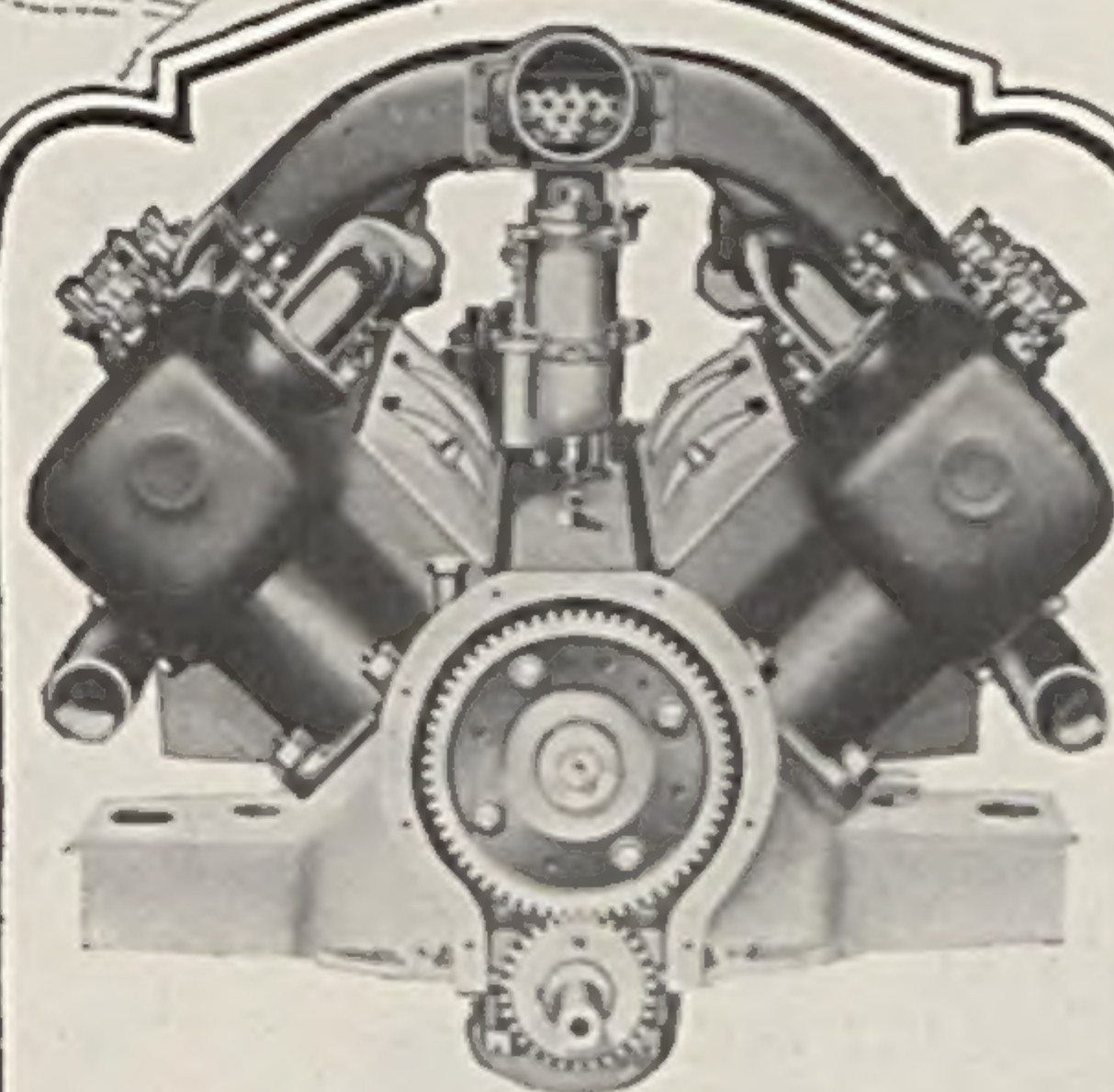
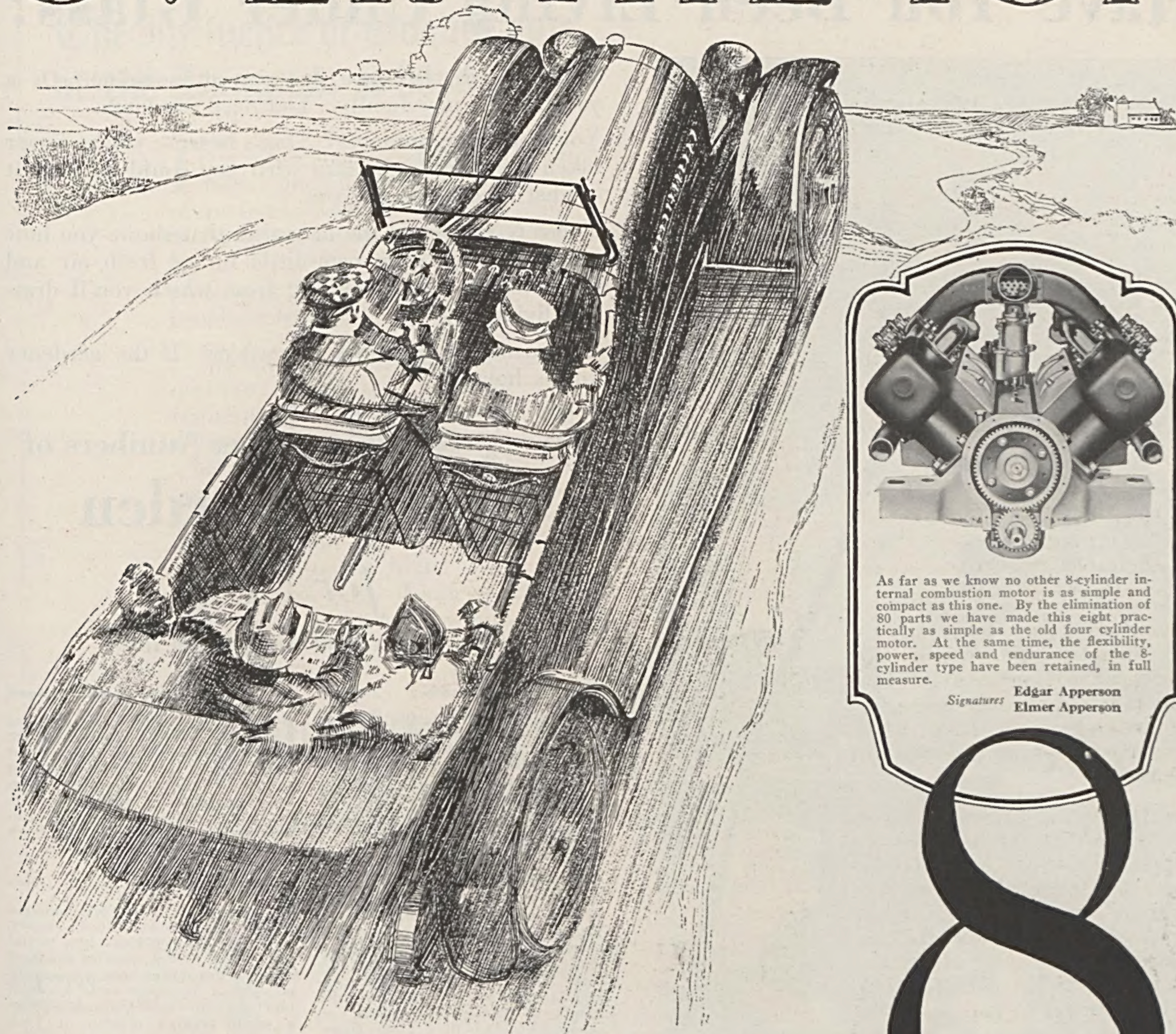


*A boudoir extends the house width on the front of the third floor.
A commodious, well-lighted room*



A wide stairs leads from the foyer on the first floor

OVER THE TOP



As far as we know no other 8-cylinder internal combustion motor is as simple and compact as this one. By the elimination of 80 parts we have made this eight practically as simple as the old four cylinder motor. At the same time, the flexibility, power, speed and endurance of the 8-cylinder type have been retained, in full measure.

Signatures **Edgar Apperson**
Elmer Apperson

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The zest for difficulties—the sweep of power that lifts the car to the brow of the longest and steepest hills—that's the paramount quality of the Apperson 8.

You don't have to "rush" the hills. A standing start at the bottom—a quick pick-up and you'll breeze over the top at a speed that thrills or glide over lazily—as you choose.

The 8-cylinder motor contains but one camshaft. The ordinary 8-cylinder motor has two. The Apperson possesses only two cam gears instead of three. There is no trigger board on the Apperson 8 motor, and with the elimination of this mechanism dozens of small trouble-making parts disappear.

But the effectiveness of the Apperson 8 motor is only typical of Apperson performance throughout.

For years the Apperson has delivered big car service at small car cost.

130-inch wheelbase and all that means in easy riding and good appearance are to be had in the Apperson 8, at a low first cost. And the expense of gasoline, oil and tires is exceptionally low.

Twenty-five years' experience explains Apperson worth. To appreciate Apperson excellence you should drive the car Yourself. Your dealer is ready to give you a demonstration you will remember. See him.

APPERSON BROS. AUTO CO., Kokomo, Indiana

Have You Been Living Under Glass?



Illustration from House & Garden

You're tired. But you don't need medicine. Or a yacht. Or a new family. You need outdoors.

You don't like outdoors? That's because you've never taken the trouble to learn what you could do with it—what it could do for you.

House & Garden is the magazine that shows you how you can make your own little bit of fresh air and brown earth into something from which you'll draw big dividends.

Optimism always grows in gardens. If the gardener knows how.

Five Spring and Summer Numbers of House & Garden for \$1

(Six, if you mail the coupon now)

New Furniture Number January

The Queen Anne chair with the petit point needlework is good, and expensive. The square-cornered, built-in, white-enamelled dressing table with the crystal fittings is just good. You need a big investment to bring big results. But it needn't be money. Often it's just brains. Read the January Number of House & Garden for examples.

House Building Number February

Are you hesitating between buying one of those ready-to-wear houses—size 36, with all the fullness in the wrong place—and your own made-to-architect house with individuality in its every line? Stucco-on-stone, half-timber, colonial, bungalow—all types are discussed and photographed, inside, outside, gardenside, in the February House & Garden.

Spring Gardening Number March

Everything that goes into a garden—everything that comes out of a garden—the March number is a little forcing house where the summer's work is started for you, and the brown earth magic begins. If you never had a garden, this number will be your ABC; and if you're a post-Hooverite, you'll know there's always more to learn.

Interior Decorating Number April

Had you heard that we are swinging back to Victorianity? That an infinite range of subtle color has replaced our late barbaric discords? That Jane Austen patterns run riot over furniture coverings, window-shades, cushions, garden-beds? That wall-papers are reappearing? Love it, or laugh at it—but learn it first—in April House & Garden.

Spring Furnishing May

The windows are open. Spring sunlight makes winter upholstery look so heavy, so stupid! Do you know how to put your house in the mood of summer? A rose-trellis, a deep wicker armchair, an outdoor breakfast table, a quaint bird-cage—any one of them may change a whole family's opinion of each other.

Garden Furnishing June

Do you crave one of those English panne velvet lawns? A white ruled tennis court? A garden pool with blue iris? A Chinese teahouse, like an impossible bird-cage, to rest under your trees? Everything for your garden, from a black marble fountain to a wicker muffin-stand is in June House & Garden.

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a tiny fraction of your loss on a single ill-chosen chair

Will Save You \$100

Just one trifling dollar—a tiny fraction of your loss on a single ill-chosen chair—will bring you House & Garden's staff of experts for five delightful months—six, if you mail the coupon now. Connoisseur, architect, kennel expert, landscape gardener, interior decorator, sanitarian, saleswoman, shopping commissionaire, and friend, are all packed between the covers of House & Garden. You need not send money now. Just mail the coupon today. Your subscription will begin at once.

House & Garden, 19 W. 44th St., New York City

Send me the next five numbers of House & Garden, beginning with the February issue. It is my understanding that if this order is received promptly, you will send me an extra complimentary copy of the January New Furniture Number. I inclose \$1 (OR) you may bill me for \$1 in due course.

Name

Street

City State

V.-1-15-'18

The Influence of Good Taste at the Hampton Shops

IT was the vivid intelligence and intuitive good taste of the craftsmen of the Italian Renaissance which make their work, whether it was the fashioning of Furniture or the painting of pictures, still live in the estimation of people of latter day refinement.

At the Hampton Shops the same qualities prevail and make of that Gathering Place of the Decorative Arts a place of compelling delight to those who visit it. Grouped together, are not merely examples of stately or romantically endearing Furniture; but the Velvets and Tapestries, the Carvings and Wrought Metal works that help to make one's Room or House that "thing of Beauty" which is "a joy forever."

Hampton Shops

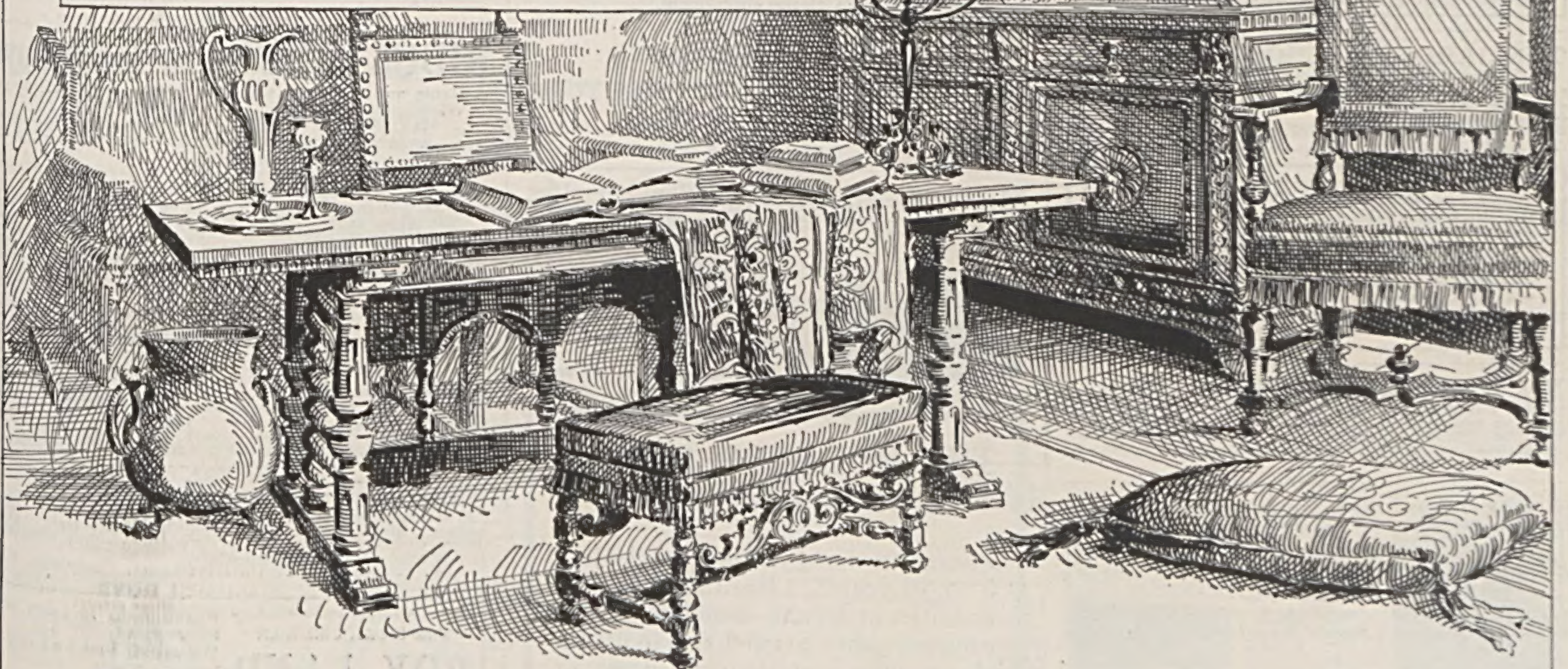
18 East 50th Street
facing St. Patrick's Cathedral
New York

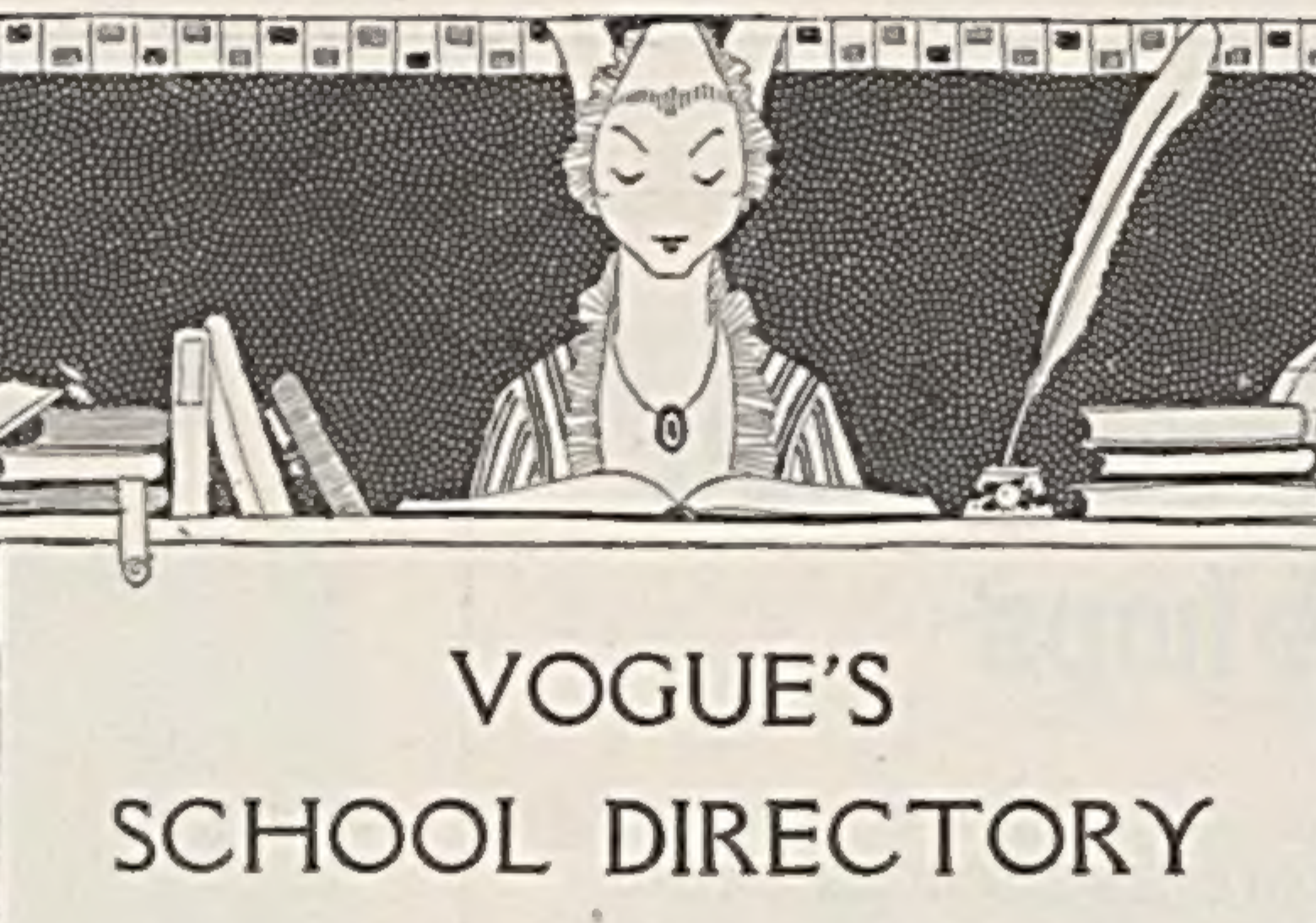


Decoration

Textiles

Furniture





VOGUE'S SCHOOL DIRECTORY

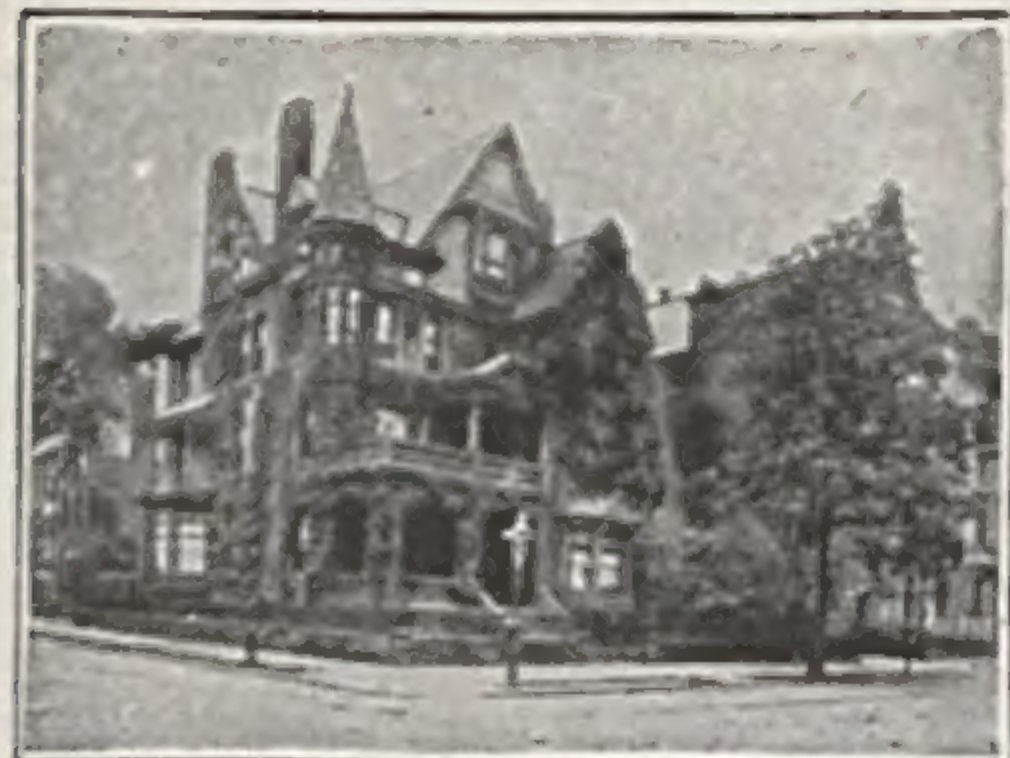
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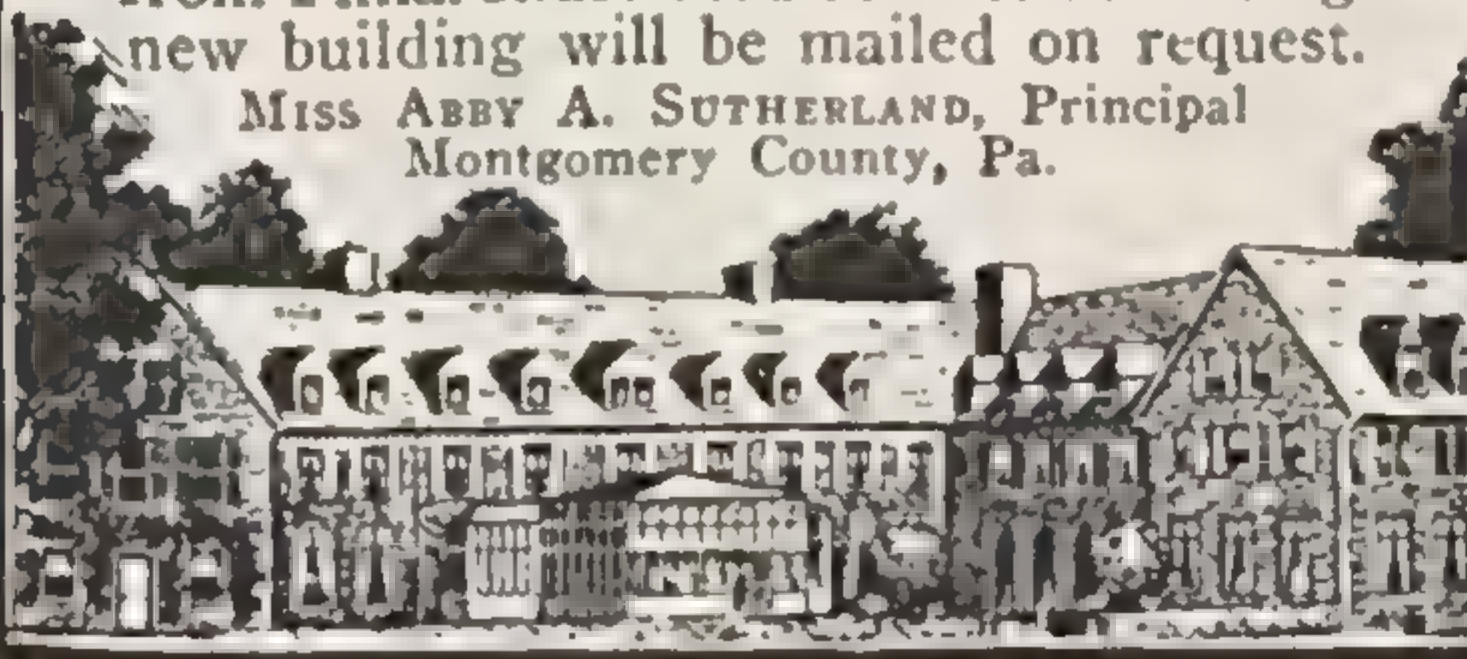
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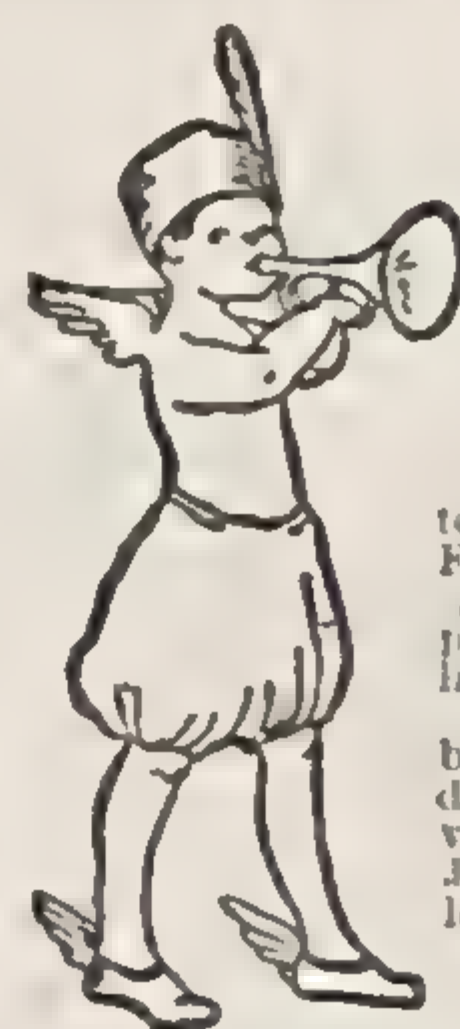
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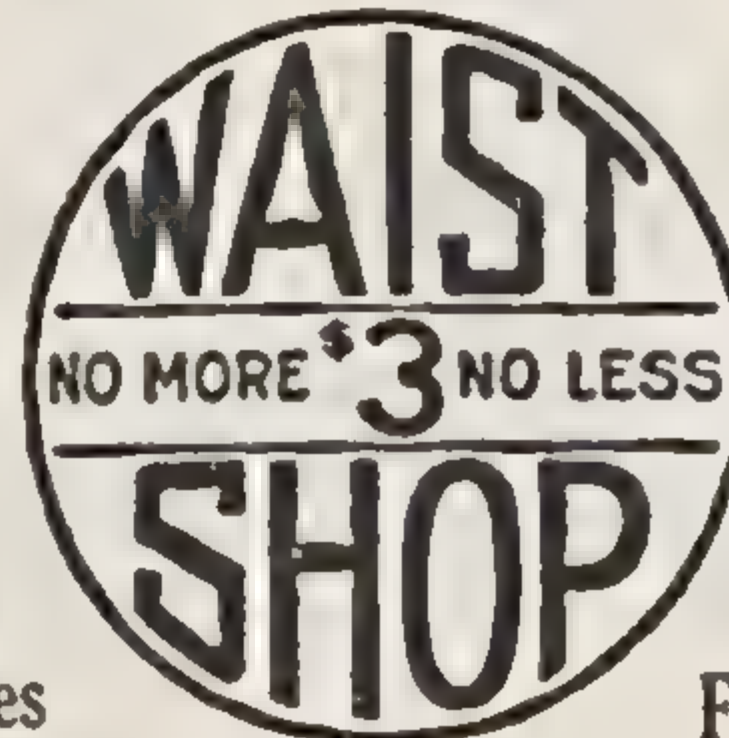
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EASTER AND VALENTINE cards for Hand coloring, dainty & refined—200 new subjects. Send for our catalog. "Pleasant Pages" Free on request. Little Art Shop, 1305 F St. N. W., Wash., D. C.

GREETING CARDS & Visiting Cards, made especially for the smart folk, monogrammed paper & wedding invitations. Samples on request. Crane Engraving Co., 24 West Lombard St., Baltimore, Md.

Hair Goods and Hair Dressing

FRENCH HENNA D'OREAL, imported Powder tones scalp, giving faded or premature gray hair a marvelous, natural gloss and bright tint. \$1.35. Sent or applied. B. Paul, 34 W. 37th St., N. Y.

ROBERT, Permanent Hair Wave Specialist. No kinks, but a beautiful wave, well nigh a miracle, my only specialty. Write for booklet. Robert, 500 5th Av., Suite 506. Cor. 42d St., N. Y.

SCHAEFFER—342 Fifth Ave. Personal Attention—Individual consideration in the art of Permanent Hair Waving. Murray Hill 5772.

E. FREDERICKS, PERMANENT WAVE SPECIALIST. Originator of the famous Fredericks Method—results incomparable. Call or write for information. 665 Fifth Avenue, New York. (At 53rd St.)

Hair and Scalp Treatment

ENGLISH HENNA SHAMPOO Powder, tones scalp, giving faded or graying hair a marvelous gloss and bright tint. \$1. Directions sent. Henna Specialties Co., 505 Fifth Avenue, New York.

YOUR HAIR—is it not lifeless and falling after the Summer? Stimulation and nourishment of the scalp will correct this. Consult Waldever & Betts, 315-5th Avenue, New York.

LOSS OF HAIR from waving, dye, etc. Consult Mme. Fendick, 17 West 45th Street, New York. Exponent Huntingford Hot Oil Scalp treatment. Consultations Free. Bryant 920.

SCIENTIFIC CARE of the Hair and Scalp by Marianne F. Ivy. Residential work only. Phone 4139 Plaza. 406 E. 57th St., N. Y.

Hotels in New York

HOTEL MARTHA WASHINGTON, 29 East 29th Street, New York. For women. Rooms \$1.50 a day upwards. Meals a la carte, also table d'hôte. Luncheon, 40c. Dinner, 50c. Booklet free.

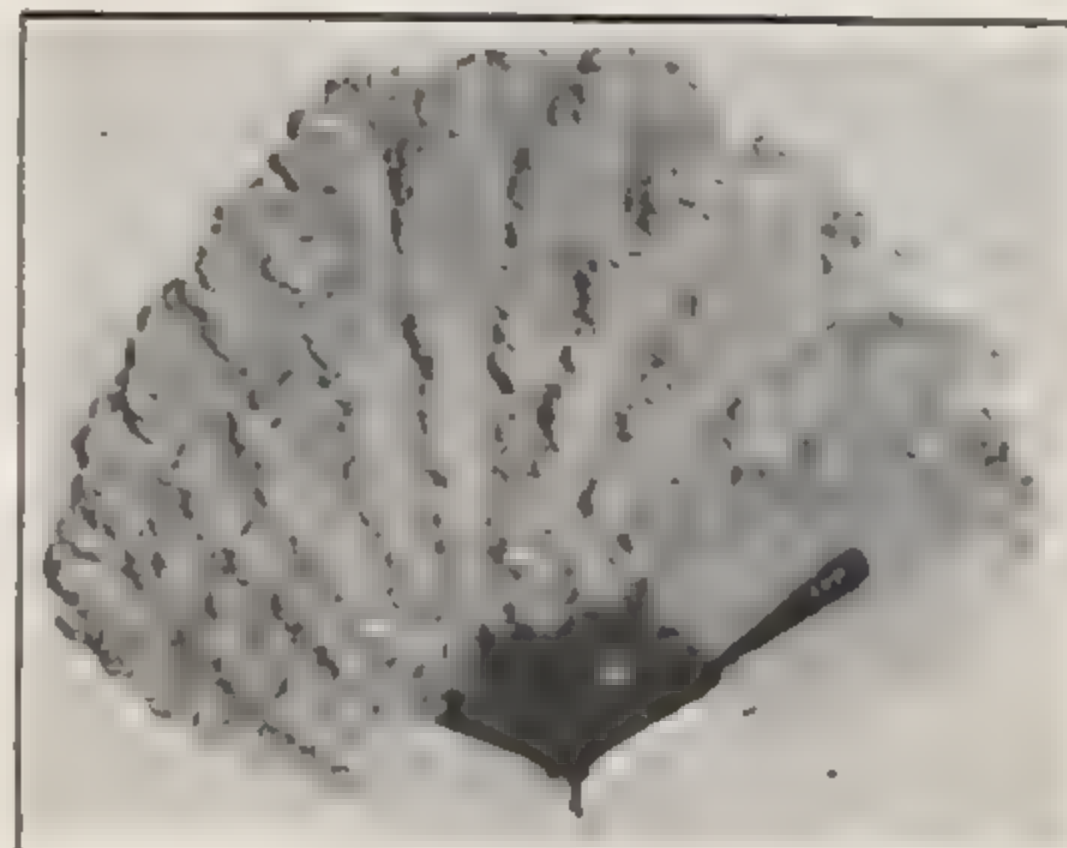
HOTEL MAJESTIC—Fronting Central Park and West 72d St., N. Y. Accessible to all lines of traffic, but away from the noise of the all-night district. Rooms \$2 day up. Copeland Townsend, Lessee, Dir.

THE TOURAINE—A quiet resident hotel. Two and three room suites catering to exclusive families seeking quietude. Write for Booklet B. 9 and 11 East 39th Street, New York City.

HOTEL WEBSTER, 40 W. 45th St., nr. 5th Ave. On city's quietest street. Most beautiful of N. Y.'s small hotels. Favored by women traveling alone. 4 minutes' walk, 40 theatres; center shopping district.

THE BROZELL—27th Street at 5th Avenue, New York. Hub of shopping wheel. Particularly for ladies without escort. Every room with bath and shower. \$1.50 a day upwards.

"STEPPING STONES" to the best and most unusual Hotels are these little advertisements. Vogue recommends their service to you.



The sombre keynote of war gowns is easily relieved with a brilliant touch of color, such as this fan of pink ostrich plumes. The feathers are curled on ends; the stick on imitation amber. It is 18 in. high, with 24 in. spread, and may be had in black and white and practically all evening shades. Price \$10.00. See purchasing instructions on page 14.

Household Furnishings

GRAHAM & LITTLE, 36 East 57th Street, N. Y. Decorators—Furniture, Fabrics, Mirrors. Special Designs in Furniture—Gifts. Formerly 8 East 37th Street.

WILKINSON HAND-MADE ART QUILTS. Ideal trousseau gifts. Made only on order. Finest materials used. Illustrated booklet V sent on request. Wilkinson Sisters, Ligonier, Ind.

WINDOW SHADES—Custom made to conform to window & interior appointments. Measurements & estimates on request. Exhibition salesrooms. Ordinator Co., 101 Park Avenue, New York City.

ORDINATORS—Enable window shade rollers to be lowered from top to admit fresh air and light. For all windows in modern edifices. Ordinator Co., Architects Bldg., New York City.

ANDIRONS, FIRE TOOLS, Screens and all other fixtures for open fireplaces, of Brass, Bronze and Hand-Wrought Iron. Frank H. Graf Mfg. Co., 28th Street & Seventh Ave., New York.

PURE ASBESTOS TABLE PROTECTORS. Any size or shape of table perfectly protected. Detachable sanitary covering. Prices reasonable, quality excellent. Ask for particulars. Turner Asbestos Co., Exeter, N. H.

POLISHED PLATE GLASS TOPS With polished edges for dressers, buffets, tables, desks. Write for estimates, catalogue. Geo. E. Fox & Co., 35 W. Kinzie St., Chicago, U. S. A.

Instruction

"COSTUME DESIGN DE LUXE." Designed made by the Correspondence and Resident Courses in the "Paris Way" via Brown's Salon Studio, 597-599 Fifth Ave., N.Y.C.

Interior Decorators and Decorations

MRS. ALEX VAN R. BARNEWALL 19 East 48th Street, New York City. New Imported Fabrics. Murray Hill 3060.

A. GEORGE ROETZEL, 500 Mad. Ave., cor. 52 St. Antiques, English Furniture, etc. "Specializing in Screens & Decorative Paintings." Over mantles lunette, etc., painted to order. Phone, Plaza 8961.

STUDIO FOR INTERIORS A shop for exclusive and individual ideas. 22 East 45th St., N. Y. Mur. Hill 5240.

ELSIE DOHERR, Interior Decoration, 500 Fifth Avenue, New York. Suggestions by mail. Full Descriptions of Interiors. Materials purchased. Write for particulars.

SHALL THE APARTMENT or room be more homey and restful? No charge for advising. Modest cost for doing. I know where to buy wisely. Mrs. Ada Gilliam Munyon, 110 W. 34th St., N. Y.

MANY BEAUTIFUL HOMES lack atmosphere. I will arrange your furniture and give your home the atmosphere of your personality. Mrs. Serrell, Studio, 105 East 19th Street, N. Y.

ISABEL COLEMAN'S Painted Waste-baskets. Designed from the antique porcelains of China. 403 Madison Ave., N. Y. C. Tel. Murray Hill 64.

IDEAS FOR DECORATION. Unusual cushions, lamp shades & other articles created to harmonize with any interior. Let me give you suggestions for your summer home. Selma Loeb, 37 E. 28 St., N. Y.

PETIT-POINT TAPESTRY—Made to order, also authentic designs together with the proper materials in correct colorings. Frothingham, 543 Fifth Ave., New York.

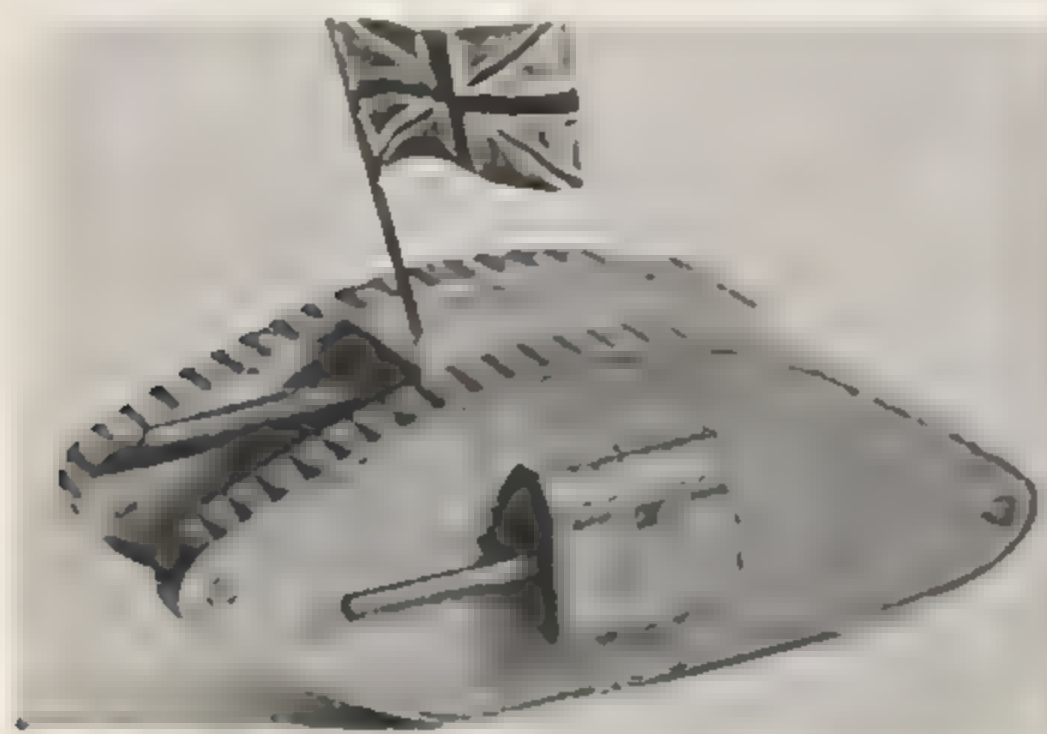
Jewelry, Silverware and Gems

ENGAGEMENT RINGS—Diamonds, Pearls, Emeralds, Sapphires, and Rubies, in plain and fancy mountings. From \$75.00 up. Forth & Powell, 581 5th Ave., N. Y. (Successors to Ralph Dewey.)

DIAMONDS BOUGHT AND SOLD FOR CASH. Jewelry, rings, etc., remodelled. Bennett Mfg. Co., (Entire 3rd Floor), 175 Broadway, New York.

Jewelry and Silverware Bought

CASH FOR BROKEN JEWELRY. Old Gold, Silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th Street, N. Y.



Over the top with the "Victory" Tank. This is an exact replica of the steel monsters that have been charging the trenches and defenses in "No Man's Land." Wooden wheels in the under part give it a realistic, plunging motion. It is of regulation battle gray, and 11 in. long. The price, complete with flag and guns, is \$1.50. See purchasing instructions on this page.

Jewelry and Silverware Bought—Cont.

JOHN DALEY PAYS CASH for Platinum, Gold, Silver, Pearls, Diamonds, Antiques: entire contents of houses. Established 1869. 654 Sixth Avenue, corner 38th Street. Tel. Greeley 3945.

MRS. T. LYNCH'S SON, INC., buys Diamonds, Pearls, Old Gold & Silverware, only one price offered, our references. Established 1844. 227 W. 42nd St., near Broadway, N. Y. Bryant 1686.

SEND TO A. S. BORG by mail or express any diamonds, old gold, silver, platinum, antiques, pawn tickets, artificial teeth. Cash at once. 146 West 23d Street, New York. Bank references.

WE PAY as high as \$50.00 for old false teeth, any condition (mail or bring). Old gold, silver, platinum, plated ware, antiques. Levit, 727 Columbus Av. (nr. 96) N. Y.

FALSE TEETH, highest cash prices paid for old gold, platinum, silver, plated ware, antiques. Mail or bring. Burns, 510 W. 124th St., near Broadway.

Ladies' Tailors

J. TUZZOLI, now at 27 W. 46 St., N. Y., makes a suit for \$55, which cannot be duplicated at this price. Quality and material faultless in make and fit. Fur garments remodeled. Winter mode a ready.

FABRICANT Ladies' Tailor
Tailored Suits—Riding Habits
45 West 46th Street New York.

H. HURWITZ—49 W. 45 St., N. Y. "Creator of suits," only finest fabrics used. Particular attention to garments for Southern wear. Formerly with Stein & Blaine. Suits \$35 up. Bryant 9725.

TAILORED GOWNS REMODELED to prevailing style. 20 years' experience. Tailored suits from \$65 up. J. H. Constock, 286 Fifth Avenue, (30th St.), New York. Tel. 158 Madison Square.

H. BROWN BROTHERS. Tailor to the gentleman of fashion. Finest materials. Skillful workmanship. Moderate prices. 2291 Broadway, New York City.

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TROUSSEAU LAUNDRY. The ideal laundry for fine linens & laces; thoroughly reliable. No chemicals used. Immaculate workmanship. Prices & references upon request. 580 Eagle Avenue, N. Y. C.

Linens

FILET TIE monograms are just the latest thing in linens and make most appropriate gifts. Send for leaflet.

Porto Rico Store, 402 Madison Avenue, New York.

ROSA JOSEF. Importer of Fancy Table Linens, all descriptions. Prices moderate. For appointment, phone Murray Hill 6515. Write 8 East 40th Street New York.

TROUSSEAU outfits a specialty. Finest of imported linen & art embroidery from Belgium, France, Austria. Bed linens, table damasks, handchiefs, monogram embroidery of merit. M. J. Forster, 307 W. 79 St. Schuy. 5199.

Lingerie and Negligees

SILK UNDERWEAR AND NEGLIGEEs to individual order. Exclusive styles, refined taste. Hand-emb'd in artistically shaded colors. Mme. Paula, 622 West 137th Street, N. Y. Tel. Audubon 8692.

NEGLIGEEs THAT ARE DIFFERENT. Luxurious "Gissoirs," Scarfs, Bags, Weird Lamp Shades, Pillows, Knitting Bags, Boudoir Caps, Sport Hats. Phoebe Arleigh, 51 E. 59th St., N. Y.

MAISON HELENE. Lingerie Francaise & negligees elegant, hand-made by French needle artists. Beautiful children's dresses, 3 to 8 yrs. Sent on approval. Write for cat. 703 Esplanade, New Orleans.

UNUSUAL LINGERIE, hand-made, real lace trimming. Trouseaux of Distinction. Priced from Two Dollars, Utmost Value. Your lace used. Garment's copied. Dorothy Lee, 500 5th Ave., Room 606, N. Y.

Maids' Uniforms

NURSES' OUTFITTERS ASS'N

425 Fifth Avenue
at 38th Street
New York

Dresses ready made Collars
Caps and to order Cuffs
Coats Aprons
Bonnets Bibs

NURSES' OUTFITTING ASS'N.

425 Fifth Avenue
at 38th Street
New York

Milliners

GERHARDT HATS.

Exclusive and Distinctive Hats.
12 East 46th St., N. Y.
Opposite Ritz-Carlton.

LANG, MILLINER—though showing the newest French designs, we specialize in remodelling. We will use bits of material from your tailored costumes. 13 East 36th Street, New York. Just off 5th Ave.

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A MOTION PICTURE PORTRAIT
Will give you a living breathing picture of yourself as you appear to others. Motion Picture Studio, 729 7th Ave., N. Y. C. Bryant 8973.

Mourning Apparel

"THE SHOP OF BLACK." Mourning Apparel of quality; style conforms with social requirements. Gowns, blouses, millinery, accessories. Prices mod. Calder & Co., 2643 B'way (100th St.)

MULLEN SHAW
Everything smart for mourning wear. Special widow's veil hat and high neck blouse, \$10 each. 16 West 37th Street Greeley 625

YOU CAN TRAVEL AT EASE
through miles of interesting shops by following the Shoppers' & Buyers' Guide.

Patterns

PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

Perfumes

PARFUM BOUQUET EGYPTIEN, an odour of wondrous charm and refinement. Sample Extract and Face Powder by mail. 20 cents. Tanty, Parfumeur, 120 W. 32nd St., New York.

PURCHASING INSTRUCTIONS

THE names and addresses of the shops selling the articles pictured on these pages will be gladly furnished on request; or the Vogue Shopping Service will buy any of these articles on receipt of your check and instructions. Each inquiry should contain a stamped envelope.

VOGUE SHOPPING SERVICE

19 West 44th St. New York City

Pets

PEDIGREED Fox Terriers and German Police Dogs, For Sale.
Mrs. Moffit, New Hamburg.
Dutchess Co., N. Y.

Photography and Photographers

PHOTOGRAPHER-OF-MEN

Phile MacDonald.
576 Fifth Avenue
Cor. 47th Street (over Theo. B. Starr, Inc.)

Rugs Cleaned and Repaired

THE THOMAS J. STEWART COMPANY
(Formerly 1554 Broadway)
Rug and Carpet Shampooing—Oriental Rug Repairing at our plant by native experts; also ASK regarding our out-of-town estimate offer. 88-92 Erie Street, Jersey City.
145 West 99th Street, 504 West 126th Street, New York City. Telephone Riverside 102.

Shoes

SHOECRAFT SHOP, 27 West 38th Street, N. Y. Smart Shoes in widths AAAA to D and in sizes from 2 to 10. Send for booklet "Fitting the Narrow Foot," and Catalog V. 8.

PEDIFORME SHOE.
Correct in every detail and corrects in every detail.
36 West 36th Street New York City.

E. HAYES, 9 West 29th Street, New York. Individual style in ladies' shoes to order in materials and color of costumes. Write for booklet and directions in self-measurement.

Shopping Commissions

MRS. H. GOODALE ABERNETHY
Succeeded by Miss E. V. Stovel.
Shopping Commissions. Without charge.
37 Madison Avenue, N. Y. Tel. Mad. Sq. 3900.

MRS. E. F. BASSETT—145 West 105 Street. Will furnish your house from attic to cellar. Buying advantages at your disposal. Goods on approval. Academy 2253.

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaparrone. Write for circular. 157 West 78th Street, N. Y.

MRS. S. D. JOHNSON
347 Fifth Avenue
Opp. Waldorf Astoria. Telephone 2070 Murray Hill. Shops for and with you without charge.

Shopping Commissions—Cont.

MRS. C. B. WILLIAMS, New York Shopper. Will shop with you or send anything on approval. Send for bulletin.
366 Fifth Avenue, New York.

MRS. CAROLINE PLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 14 W. 92nd St., N. Y.

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste and discrimination. Prompt service. Goods on approval. 33 Convent Ave., New York.

MRS. GEORGETTE DUNBAR EVANS will keep you in touch with N. Y.'s advanced modes. Will shop for or with you gratis. Chaparrone. References and booklet. 433 W. 116th St., N. Y. C.

"BEAUTIFUL THINGS I SEE." Write for Free Fashion Letter with list of bargains. Shops free for or with you, wholesale or retail. Booklet. Irene Stephens, 334 Fifth Avenue, New York.

MRS. EDWIN McALLA DAVIS, 351 West 83rd Street, New York, will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

SOMEWHERE IN NEW YORK—can be found just what you want for your wardrobe or home. I shop with or for you without charge. Eleanor Florence Nelson, 258 B'way, N. Y. Tel. 3260 Morningside.

MISS BLANCHE ADLER, formerly of Alabama, will shop for or with you. Service free. Anything sent on approval. Reference requested. 26 West 35th Street, New York. Tel. 6522 Schuyler.

MRS. F. L. HOWLAND, PURCHASING AGENT shops free for or with you accompanying out-of-town patrons. References. Chaparrone. 523 West 157th Street. Telephone Audubon 3396.

THE HARMONY GIFT SHOP, INC.
has an experienced shopper to shop for or with you. No charge.
Telephone Vanderbilt 3353. 58 West 40th St., N. Y.

BLANCHE BOSTWICK & Mrs. Ebenezer M. Treman. Our expert service saves time, bother, money. No charge. Gifts, apparel, furnishings, chaparrone. 2 West 47th Street, N. Y. Phone 8982 Bryant.

CHICAGO BUYER will shop for you or with you without charge in Chicago or New York. Mary L. Warren, 14 East Jackson Blvd., Chicago. Telephone Wabash 8000.

MRS. MARIAN PRINCE WEIGLE, 64 W. 97 St., River, 3249. My knowledge of N. Y. shops will save you time, money and annoyance. I can always find the best at lowest prices. Services free.

HOME EFFICIENCY EXPERT
A lady of social position, good taste, and experience, residing in most fashionable district of New York City, offers her services in the reconstruction of homes. Will advise as to house decoration, selection of gowns, shopping, engaging of servants and general care and education of children. Is practical and economical. Willing to travel anywhere to consult with clients or may be seen by appointment in New York. References exchanged. Mrs. Cooper.

MAIL ADDRESS—Room 402—500 5th Ave., New York.

Smocks

WAR-TIME SAVING. Semi-made Smocks, \$3.50 up. In crepe or chambray. State color, age for children. Bust measure, for adults. Satisfaction guaranteed. The Smockery, Englewood, New Jersey.

HAND-DYED SMOCKs \$7. In rose, blue, lemon, green, violet and flame. Unusual buttons, white collar. Send bust measure. Also children's smocks. Mrs. G. S. Kramer, 156 West 106th Street, N. Y.

Specialty Shops

SPORT SKIRTS, hats, smocks & blouses. Attractive models in children's school & party dresses. Novelty & fancy articles for gifts. The Commission Shop, 366 Madison Ave., N. Y. Murray Hill 8296.

UNIQUE TUNIC DRESSES hand-embroidered in art wools, novelty designs and color schemes. Ideal for South and all sports. Ye Tunique Shoppe, 53 West 37th Street, New York City.

Sport Things

Visit the **SPORTS SHOP**—Unusual and Pre-Advanced Sports Suits, Sports Waistcoats, Coats, Skirts, Blouses, etc. Exclusiveness & utmost value. Suite 606 6th floor, 500 5th Ave. (42d St.) N. Y.

ADJUSTABLE Fancy Hat Bands. Wick fancy bands and silk puggaree scarfs in a great variety of color combinations; fit any size hat; club colors to order. Wick Narrow Fabric Co., Phila., Pa.

GRACE AND DISTINCTIVENESS are the characteristics of our new English Aviation cap of Khaki color Jersey Cloth, scarf to match suitable for Motor wear price \$15. Youmans, Inc., 581-5th Ave., N. Y.

THE SPORT CLOTHES SHOP, 1630 Walnut St. Phila. Season Shop, Augusta, Ga., opp. Hotel Bon Air. We specialize in women's Sport Clothes for every occasion. Riding togs for men, women & children.

UTILITY "GOODWEAR" SWIMMING CAP. Diver & Tam of double rubber—reversible—comes in Black, Maroon, White & Tan (All white lined). Stern Specialty Co., Dist., 40 E. 22nd St., N. Y.

SAVE THE FIGHTING MAN'S WOOL!
Instead of knitted sweaters wear one of the unusual things made by Barbara Lee Smocks, 41 West 36th St., N. Y.

Stationery

FOR INFORMAL CORRESPONDENCE—Name and address neatly printed on 125 envelopes and 200 sheets Japan Bond \$1. Correct style and size. Postpaid. Tiffany Press, Peru, Ind.

ENGRAVED STATIONERY of all kinds for Gifts, Weddings, Business, Fraternal and Social correspondence. Samples and Booklet mailed on request. Estampe Co., 132 W. 23d St., New York.

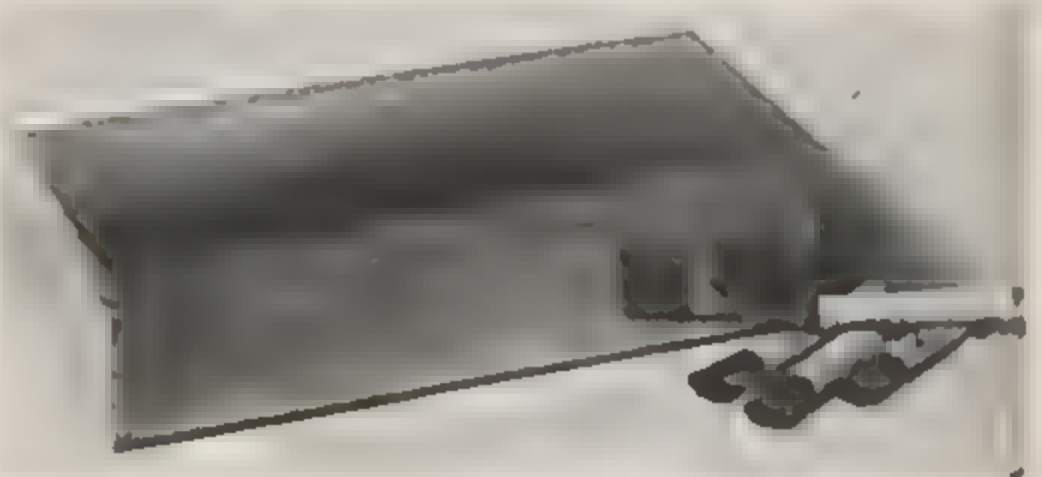
Swimming

SWIMMING SCIENTIFICALLY TAUGHT in our three-tiled pools in water that is continually filtered and heated. Learn the art of Diving. For further particulars send for Booklet V.

THE DALTON SWIMMING SCHOOL
the only school in the city that has taught swimming for eighteen years.
10-25 West 44th Street. 308-310 West 59th Street.

Tea Rooms

THE TALLY-HO, 20 East 34th St., Opp. Altman's
Luncheon Afternoon Tea
Southern Chicken Dinner
Delicious Southern Cooking.



Add the flavor of suggestion to the cigarettes by having this silver cigarette box to keep them in. It is a copy of one of the boxes of the Moya Age and gives the final touch of distinction. The box is 8" long by 3 1/2" high, and is of Sheffield Plate, lined with cedar. Vogue will buy it for you. The price is \$10.00. See purchasing instructions on this page.

Tea Rooms—Cont.

THE PICCADILLY TEA ROOM

The last word in tea dainties. Tempting luncheons and dinners. 172 W. 72nd St., near Broadway.

GREENLEY TEA GARDEN. On the Post Road at Cos Cob, Conn. Open the year around. For luncheon, Supper and over-night reservations. Telephone 376 Greenwich.

Toilet Preparations

REDUCE SUMMER'S SUNBURN & Tan by using Hinz Ambrosia Carbolate, \$1.50 per jar. Endorsed by physicians. On sale at B. Altman's & Lord & Taylor. Hinz Ambrosia Prep. Co., 69 E. 50th St., N. Y.

ROUGE GIMONET—The Standard French Compact Rouge and Powder in gold finished box at 50c. All shades. Philip Munter Co. Distributors, 51 East 9th Street, New York.

Theatre Tickets

THE BEST SEATS for all theatres and the opera can be had from us. Telephone or write. Tyson & Co.
Main Office, 1472 B'way at 42 St. Tel. 4080 Bryant.

THE WIDE VARIETY
of goods advertised on these pages is amazing. Read the announcements.

Traveling Accessories

TRUNKS and Travelling Bags. Send for Beautifully illustrated catalogue. Any article sent on approval. Brodell's Luggage Shop, 325 Fifth Ave., N. Y. City.

LIKLY LUGGAGE
Guaranteed Wardrobe Trunks, Traveling Bags, Suit Cases, and all articles for travelers' use. Send for catalogue. 511 Fifth Avenue, New York City.

THE STERLING QUALITY
of these shops is attested by their presence in this Guide.

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RARE THINGS FROM THE ORIENT
Many New to America. Unusual—Attractive—Useful. Booklet "V," illustrating almost 200 Novelties, free. Bertha Tanzer, 20 West 30th St., N. Y.

FASCINATING SUGGESTIONS FOR GIFTS
of all kinds in our new catalogue. Elizabeth H. Pusey, 16 E. 48th St., N. Y. C. Also at Hyannis, Mass., during summer.

USEFUL GIFTS
Help win the War by protecting the Wren. Box \$1.50 Hanging Sun Dial, \$12.50. The Bird Box, West Chester, Pa.

OLD FASHIONED COUNTRY HOUSE LINENS
tufted and applique bedspreads, bureau and table covers, Miss Stevenson's Shop, 18 East 46th Street, New York City.

MIRRORS—Made by Master Craftsmen. for Period and Gift Mirror Catalogue. Makers of the "Furst Line"—"Second to none." Furst Bros. & Co., Baltimore, Md.

WEATHERVANES OF METAL for Roof Garden, various styles and sizes. Write for catalog "A" showing many distinctive gifts. Nature Studio, Baltimore, Md.

FROM THE "LAND OF THE RISING SUN"
Wonderful Art Goods & Novelties Retailled at exceptionally low prices. New Catalog Free. Nippon Trading Co., Direct Importers, E-225 6th Ave., N. Y.

FOR THOSE WHO KNIT—Dainty stitch book. Will hold your "slip off" stitches firmly. boxed. Sent prepaid on receipt of 50 cents. G. McConkey, 1927 Scottwood Avenue, Toledo, O.

EAGLESTON SHOP, HYANNIS, MASS. Unusual sweaters made of wool or D. M. C.; also fascinating hand-made blouse, original exclusive, distinctive models. Moderate prices. Beautiful lamp shades.

Unusual Gifts—Cont.

PAPER DOLLS. Patty and Paul Smart-styles, the loveliest ever printed; beautiful colors, latest modes. 15c each, 25c the pair. Smart-style Paper Doll Co., Lynn, Mass.

HAND FORGED FIREPLACE ACCESSORIES. Androns, grates, fenders, tools, trivets, lanterns, etc., from old designs. Xmas booklet on request. Arthur Todhunter, 101 Park Ave., N. Y.

ECONOMIZE! Visit Bessie Butzel Frey's upstairs gift shop, 362-5th Ave., opp. B. Altman's. Knitting bags, bureau boxes, bridge prizes, toys, etc. Gifts made to match color schemes.

LINEN SUBSTITUTES. Hand painted patent & oilcloth luncheon sets; place doilies & bibs for children; bridge table covers; artistic designs. Norma Stalmsmith, 216 Winthrop St., Jackson, Mich.

TRENCH TORCH holding cigarette. Surprise novelty, gift card, patriotic container. Price 25c, box of three 50c, of six 75c. Little Workshop, 68 Lafayette Ave., Brooklyn, N.Y.

Weaving (Hand)

HAND-WOVEN SILKS and linens of unusual decorative value. Honest fabrics. Charming negligees of batik, smart smocks and original costumes. Flambeau Weavers, 7 East 39th Street, New York.

QUAINT OLD SAMPLERS. American and foreign—for decorations, trays and firecreens. Can be sent on approval. Flambeau Weavers, 7 East 39th Street, New York.

Weaving (Hand)—Cont.

MISS HIBBARD'S STUDIO of Hand Loom Weaving. Carnegie Hall 1109. Phone 1350 Circle. Sport hats and girdles, baby blankets, runners, pillow covers, etc. Lessons Given.

THE STERLING QUALITY of these shops is attested by their presence in this Guide

Wedding Stationery

WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans Street, Springfield, Mass.

100 WEDDING ANNOUNCEMENTS \$6.75 or invitations, hand-engraved. 2 sets of envelopes, 100 Calling Cards, \$1.25. Write for samples. V. Ott Engraving Co., 1029 Chestnut Street, Phila., Pa.

Wholesale Gift Shops

DAY-CRAFT NOVELTIES for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. Samples at 225 5th Ave., New York.

RIGHT NOW WHEN there is such a demand for useful & attractive gifts, is the time to buy Porto Rican Linens, Fllet, household linens, etc. Write for terms. Villari Co., 402 Madison Ave., N.Y.C.

Wholesale Gift Shops—Cont.

KNITTING BASKETS from Brittany and Tunis, \$8.00, \$9.00 and \$10.00 a dozen wholesale. Distinctive ideas for gift shops.

Mitteldorfer Straus, 96 Fifth Avenue, N. Y. C. **NEW SAMPLES READY.** Furniture, decorated baskets, meal, wood and everything for Art and Gift depts. Plain metal ware for decorating. The Palmolive Shop, 44 Murray Street, N. Y. C.

A. HIMMEL, 152 West 34th St., N. Y. C. Mfg. Crocheted & Brocaded Art Novelties, Desk Sets, Baskets, Candy Boxes, Sofa Pillows, Knit Bags, Unusual Boudoir Novelties. Write for \$10 ass't.

FO SING YUEN & COMPANY, 104-106 East 16th Street, New York City. Headquarters for Chinese goods, Bamboo, Rattan and fancy trimmed Baskets; Beads;

Tassels; Old Embroideries; Kimonos; Porcelain and Antique Novelties. Everything in stock. Shipments continually arriving for the coming Spring trade. Visit us while in the city.

CHARLES ZINN & CO., have striven and succeeded in collecting a most unique line of Baskets, Toys and Novelties. Come to 893 Broadway and see for yourself.

JOLINSHOP—303-5th Av., N.Y.C. Unusual articles in tin, separately boxed, each with an attractive verse. Sewing sets for grown ups & kiddies. Attractive hand-painted desk sets for ladies and children.

FOR PEOPLE WHO ARE ILL. Four English Walnuts with a "cheer up" sentiment in each, the whole in a beautiful box, retail 25c. Send for portfolio of designs. Ernest Dudley Chase, Boston.

Wholesale Gift Shops—Cont.

VERY MUCH WORTH WHILE. A display of novelties of the greatest variety and originality. All of them useful and attractive.

AMONG THEM ARE SUCH THINGS—as tea bells, door knockers, curtain holders, ash trays, nut bowls, but the list is too long to detail

COLORFULLY TREATED and hand-painted and enamelled, exquisite little things that should be in your shop.

The Bronze-Products Society, Inc., 456-4 Av. N. Y. **UNUSUAL GIFTS** in Italian pottery, hand-carved walnut & blue & gold frames, boxes, etc., cards & calendars. Catalog & terms gladly sent.

Heath & Mills, 18 State St., Schenectady, N. Y. **DAINTY & DIFFERENT**—Different gifts for baby, Spring & Easter in snow ready. Something new, snow, Carriage sets, rattles, hangers, bath toys, bunnies, dolls, etc. Bailey & Bailey, 27 East 22nd St., N.Y.

KOREAN ART BRASS AND CHESTS hand chased are something you have been longing for. Write for particulars. Wholesale or retail. Shipped freight or pp. Ye Olde Curio Shop, Seoul, Korea. Amer. owned.

C. J. DIERCKX has closed his shop on a count of war conditions. Mail addressed to 34 West 34th Street, will be forwarded.

COPLEY CRAFT CARDS for Exclusive Shops. Xmas, Easter & Birthday. Hand-colored on hand-made stock. Good verses a spec. Samples on request. Jessie H. McNeil, 18 Huntington Av., Boston, Mass.

SALES AND EXCHANGES

Wearing Apparel for Sale

OWING to mourning will sell Callot afternoon dress for \$75. Maroon velveteen tunic embroidered in silver, Kolinsky collar. Size 38. No. 456-D.

BEAUTIFULLY tailored suit—imported French serge, navy blue, late fall model, never worn. Cost \$90—will sell for \$50. Size 38-40. On approval. No. 457-D.

SIZE 36-38. Gold evening gown \$35. American Beauty satin evening gown—\$45. Black velvet and Venetian Point afternoon gown—\$45. Each cost over \$100. No. 458-D.

GOING to France—Sacrifice smart wardrobe. Size 36. Including beautiful evening coat (Paisley shawl, Fox) \$250—\$75. Real lace robe, Fllet and Venice, \$185—\$75. Natural Ostrich fan (Tortoise Shell) \$65 \$30. Painting "Golden Days"—Addison T. Millar. No. 459-D.

TWO gowns, one pale grey Georgette crepe and satin, fur and embroidery, never worn, \$45. One evening, pale pink chiffon-velvet and embroidery, worn once. Sell \$35. Small 36. Both purchased in November. No. 460-D.

EVENING gowns—purple satin and tulle—\$35. Silver embroidered gray taffeta with silver lace—\$50. Peacock green brocaded velvet, gold lace—\$65. Worn only a few times—Perfect condition. Size 40. No. 461-D.

FOR SALE—Sapphire Blue evening gown, net and chiffon, embroidered in gold. Callot model. Cost \$135—Sell \$60. Size 38. Excellent condition. No. 462-D.

FOR SALE—Number of lovely hand made, embroidered layette pieces. Include dresses, wrappers and coat. All new. Bargains. **WANT**—Maternity dress, normal 22 Waist. Suitable for spring. No. 463-D.

LADY going South will sell beautiful Hudson seal coat, late model, perfect condition. Cost \$300. Sell \$50. Seen in New York. Size 38. No. 464-D.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price, under any of the classifications, is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the March 1st Vogue should be received on or before January 20th. Address all communications to Sale and Exchange Service, Vogue, 19 West 44th Street, New York.

To Answer These Messages

1. Reply in a 3-cent stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wearing Apparel for Sale—Cont.

DOUBLE hand-knit sweater, good Shepherd Fingering yarn. Yellow with roll collar, cuffs and long tie sash of white Vicuna. Never worn. Great bargain. Sell \$15. No. 465-D.

LONG evening coat of darkly marked Chin-chilla, made of more than 100 skins. In excellent condition. Price \$2000. Can be seen in New York. No. 466-D.

FOR SALE—Rose taffeta and tulle evening dress. Alice blue girdle. Size 36. Only worn twice. Cost \$100. Will sell for reasonable price. No. 467-D.

CARACUL coat in perfect condition. Size 38. Length 37 inches. Sell \$50. Also black fur auto robe 7½ by 5 feet. \$30. No. 468-D.

LOOSE tan coat, Nutria collar, cuffs. Cost \$145—Sell \$65. New black taffeta dress. Cost \$45—Sell \$25. Navy serge dress. Cost \$85—Sell \$35. All Gidding models. Tall 36-38. No. 470-D.

Wearing Apparel for Sale—Cont.

FOR SALE—Old Rose broadcloth child's coat—white satin lining. Size 5 yrs. Holland model—never worn. Cost \$50—Sell \$25. No. 469-D.

RIDING Habit—breeches and coat, black and white worsted, worn twice. Size 38-40. Cost \$95—Sacrifice \$40. No. 471-D.

LARGE size, flat, Red Fox Scarf (Head and tail) and barrel muff—both lined with Skinner's Satin, just remodeled. Cost \$75—Sell \$35. No. 472-D.

MAN'S Gunther overcoat, Northern Muskrat lined. Otter collar. Broadcloth shell. Size 38-40. Worn few times. Officer going abroad. Sell \$125 only. No. 474-D.

Miscellaneous

VALUABLE oil painting of Holy Family by Giordano, also two handsome old-fashioned bedroom mahogany furniture sets, seven and nine pieces, including wardrobes. No. 473-D.

Professional Services

WANTED—Woman of wide social acquaintance to assist established Decorator. Business experience unnecessary. No. 338-C.

NURSE masseuse for adult or child. Willing to go South for winter. Highly recommended. No. 349-C.

SOCIETY woman may earn monthly income—reporting in detail to New York manufacturer of separate skirts on sport styles worn at Palm Beach, Daytona, Miami and St. Augustine this Winter. Information valuable only if sent by society woman with entree everywhere. Answers treated confidentially. No. 350-C.

REFINED young Southern woman, educated and traveled, desires to act as companion. Will travel if desired. References required and given. No. 351-C.

FRENCH teacher (Lady) ten years' experience, requests pupil. Rapid, easy and most practical method. Parisian Accent. Terms moderate. Home or pupil's residence. No. 352-C.

LADY of culture and refinement will go as companion or housekeeper to family appreciating care and ability. Even, cheerful disposition. References exchanged. Go anywhere. No. 353-C.

LADY having many years' experience in entire management of large houses—exceptionally successful in handling servants with the best credentials, wishes similar position in New York. No. 354-C.

Wanted

WANTED—For youth of sixteen, dinner coat and trousers. Size 36 or 37. De Pinna or Brooks Brothers. Also tweed ulster. No. 361-L.

WISH to buy—Navy blue winter suit—38. Bustle style. Must be in perfect condition. Will pay \$10 to \$12. No. 362-B.

Florence Nash

beautiful, clever, whose wonderful acting in "Within the Law" made her famous, prefers

Crème Nerol

to any other. She uses it and knows the joy of a clear, soft, white skin.

So do Geraldine Farrar, Fremstad, Fornia, Tetrassini, Hempel, Margaret Anglin, Florence Reed, Billie Burke, Frances Starr, Frances White, Corinne Griffith, Margot Kelly, Mollie King, Anita Stewart, Peggy Wood and many others.

Tubes 50c, Jars \$1.00. Nerol Skin Food. Tubes \$1.00, Jars \$2.00. Get it in New York at Altman's, Lord & Taylor's, Franklin Simon's, McCreery's, Sterns, in Brooklyn at Loeser's, in Boston at Filene's, Jordan, Marsh & Co.'s, White's, Hovey's, in Philadelphia at Strawbridge & Clothier's, or by mail from

Forrest D. Pullen, Maker
732 Nostrand Ave., Brooklyn, N. Y.



What has he said to her?

Does your glowing face cause an exclamation of pleasure?

Brilliant lights revealing every grace and every flaw; eyes fixed upon you ready to admire—can you face them unembarrassed?

Don't spoil your evening wondering about your complexion. Descend the stairs to meet your friends radiant and blooming—thrilled by the knowledge that you are looking your best.

You can have this confidence

You can make your skin what you will. Nature does her part. You can do the rest. Every day the old skin dies and new skin forms in its place. What this new skin is depends on the care you give it.

Skin specialists say that the best way to build up a clear, beautiful complexion, to keep the skin in a healthy active condition, is by proper cleansing and stimulating treatments with a soap carefully prepared to suit the nature of the skin.

Woodbury's Facial Soap was prepared by a skin specialist after 30 years of experience with the skin and its needs.

Begin tonight to get the benefits of this skin specialist's soap for your skin.

Let this treatment give you the charm of a flawless skin

Use this Woodbury treatment every night and watch your skin lose every flaw; watch it take on a smooth texture, a soft glowing color.

Lather your washcloth well with Woodbury's Facial Soap and warm water. Apply it to your face and distribute the lather thoroughly. With the tips of your fingers work this cleansing antiseptic lather into your skin, always using an upward and outward motion. Rinse with warmwater, then with cold—the colder the better. If possible, finish by rubbing your face for a few minutes with a piece of ice. Always be careful to dry your skin well.

A 25 cent cake of Woodbury's Facial Soap is sufficient for a month of this treatment. Get a cake today. It is for sale at druggists and toilet counters everywhere in the United States and Canada. Watch your skin gradually improve so

you can face the most glaring light, the most critical eyes—confident of its smoothness and freshness.

5c brings you a week's treatment

For 5c we will send you a sample cake of Woodbury's Facial Soap large enough to last a week, or for 12c we will send you samples of Woodbury's Facial Soap, Woodbury's Facial Cream and Powder. Write today. Address The Andrew Jergens Co., 1401 Spring Grove Avenue, Cincinnati, Ohio.

If you live in Canada, address The Andrew Jergens Co., Ltd., 1401 Sherbrooke Street, Perth, Ontario.

For sale wherever toilet goods are sold





THE SOUTHERN and MOTOR NUMBER of VOGUE

EVEN if this were not our regular Southern and Motor Number, when we discuss motor cars and motoring from every angle, we would take this opportunity to tell you about some very serious motoring that some New York women are doing nowadays. Perhaps you have already heard of the National League for Women's Service, but few people really know how purposeful and serious is the work which this organization does. Vogue has interviewed the head of the Motor Division of this League and has found out from her just what these efficient-looking khaki-clad women one sees driving motor cars about New York are doing. You will find full details of this work in the article, "A Motor Corps That Is Manned by Women," which begins on page 44 in this issue.

WARTIME ECONOMY

Nowadays, when our sense of patriotism tells us to economize on every simple thing the government needs, we are confronted by the problem of how to get the last mile out of the last gallon of gasoline—for gasoline is one of

the things the government would have us economize—and how to get the most efficient service out of our motors. We have gone into this question of motor efficiency in the article, "How Many Cars Make a Happy Family?" on page 19 of this issue. The article will amuse you, but beneath the apparent frivolity of it, you will find a great many truths,—truths that may be the solution of the attendant problems of adjusting your household to the wartime scheme of things.

Many people who are making every possible effort to release their men servants for government service, are at loss when it comes to giving up their chauffeurs. When you stop to consider it, there are many times when you could drive your own car, and using a chauffeur on those occasions is merely a matter of habit. And we are giving up a great many of our unnecessary habits now,—that is how we are practising wartime economy. So we are showing you, on page 25 in this issue, some cars, which are thoroughly practical and which anyone should be able to drive, whether they have any particular mechanical ability or not.

Now that the women of this country, as well

as the ten thousand who are driving ambulances and working in canteens in France, have organized themselves for serious war service, we are interested in suitable costumes for this sort of work. The women of England have, after putting them to the test of real service, evolved some practical service clothes that are worn by them in every phase of the war work they are doing. You will find sketches and descriptions of these on page 49.

THE BEAUTY SIDE OF THINGS

Don't think we have neglected the "beauty side" of things in this issue; there has been plenty of space to give to some very attractive things that you will like. There are several pages of lovely photographs of Geraldine Farrar wearing Bendel gowns; and then, of course, there are costumes from Paris—particularly some good designs of blouses and evening gowns. We have saved these to tell you about last; they are like the sugar in the bottom of the cup, or rather, like the sugar in the bottom of the cup before we were so careful that there would be none.

VOL. 51. NO. 2

Cover Design by Helen Dryden

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Davis and Sanford

MRS. ARTHUR ISELIN AND HER FOUR CHILDREN

Mrs. Iselin's oldest son is named Jay, and her oldest daughter, Dorothy. The second girl is Eleanor, and the youngest member of the family is Arthur Iselin, Jr. Mrs. Iselin before her marriage was Miss Eleanor Jay, the only child of Colonel William Jay, who was for many years one of the most interesting figures in New York life. He was the head of Trinity Church Corporation, president of the Coaching Club, and one of the most prominent members of the New York Bar. From her father, Mrs. Iselin inherited Bedford House, at Katonah, New York, where her great-grandfather, John Jay, lived during the most eventful years of his career as an American statesman. Mrs. Iselin is a noted whip and four-in-hand driver and inherits her father's keen interest in horses. In spite of her many activities, she devotes a very great deal of her time to her children, four young Americans who give one a pleasant inkling of who will be who in America some day

Sally knew the importance that goes with the words "my car," and was also wise enough to see the advantages of a runabout (Apperson model) with a long wheel-base and with plenty of room for friends in front and packages behind



HOW MANY CARS MAKE A HAPPY FAMILY?

MRS. HARRINGTON is said to have a lovely nature, which is a very different thing from merely being good-natured. Of course, that word, with all that it implies, is really an excellent description of her, but she has so many desirable abbreviations after her name in the Newest Testament, the Social Register, and so good a cook, that she escapes the adjective. Her speech may be banal, but her chef isn't. Her philosophy may consist of left-overs *réchauffés*, but her menu never does. Lions roar like sucking doves over her entrées, though they may yawn like furnaces over her platitudes. She has lots of pretty things, including a débutante daughter, and lots of expensive ones, including a sophomore son. She rides her hobbies to death, but she is most considerate of her servants.

The last time I visited her she was firmly mounted upon a high-stepper which she called "system." She exhibited a touching faith in a cardboard fetish, known as a motor-chart, which she considered infallible for making the two cars of her somewhat old-fashioned household do the work of a whole garage-full. As I had often urged the necessity of motor-preparedness, I was invited into her mid-Rutherford B. Hayes boudoir the first thing on Monday morning, to be converted.

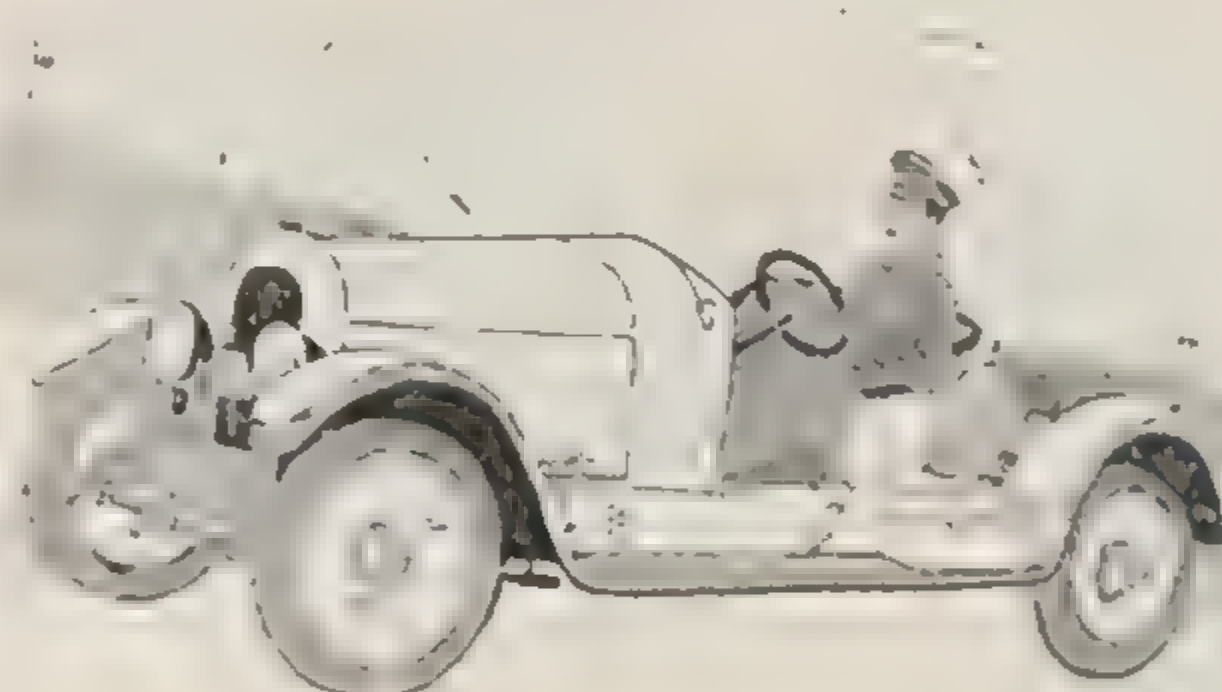
"Of course, Katharine," she began, "this morning is not a real test because the chart is at its best when I have a houseful of guests. However, Mother wants to be taken to the sta-

A Study in Auto-suggestion Shows That

When Two Cars Are Called upon to Take

Five People in Five Different Directions

All at Once, the Result Is Motor Mania



Dick ardently wished to own a Marmon special 34—which would make his friends envious

tion, and the new kitchen-maid has to be met, and the hampers from Charles's must be brought up, and Sally wants to go to the Bagby—dear child, she is so musical. 'The man who hath no music in his soul' is fit for all sorts of dreadful things which I can't quite remember." Mrs. Harrington was brought up to believe that woman might live by Bartlett's Familiar Quotations alone, even if not very familiar with them.

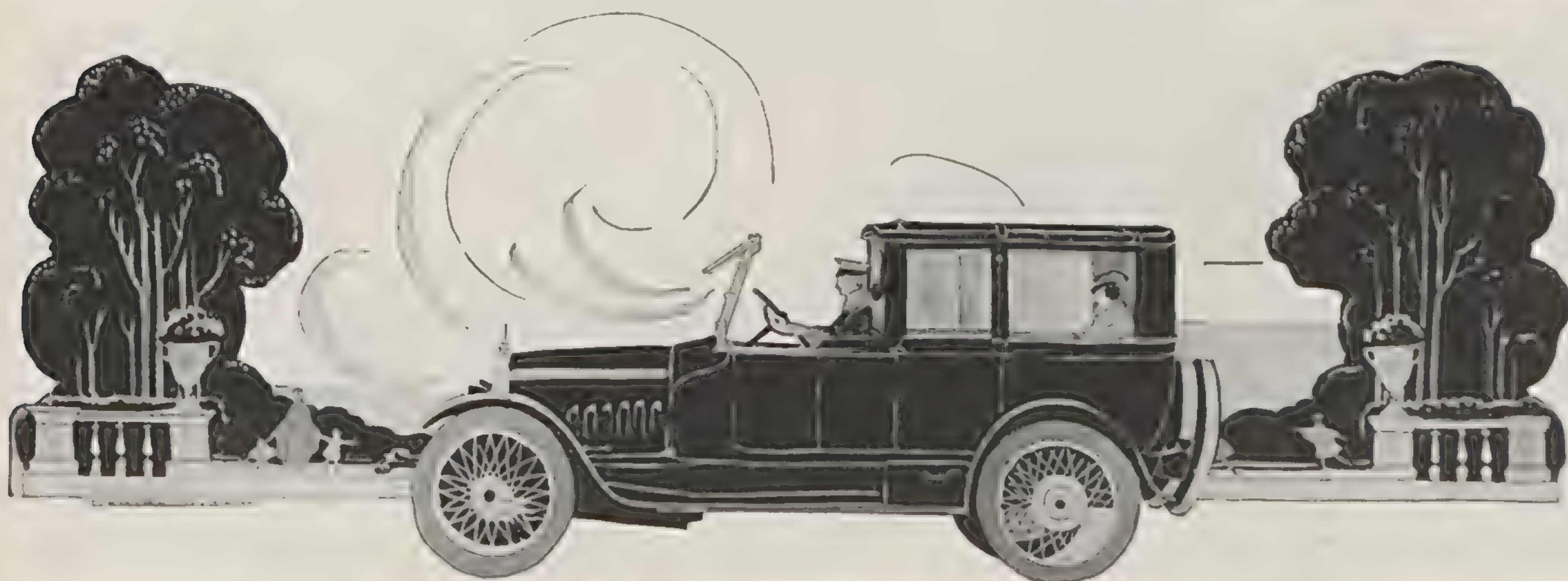
"Richard took the touring-car this morning," she continued. (Richard is Mr. Harrington.) "However, Carson will be back about ten and then he can take us to town. Now you will see how practical this chart is, and how far two little motors can be made to throw their beams, as dear Shakespeare—or was it Milton?—said so beautifully.

"Carson can go first to the station and fetch the new kitchen-maid. And that reminds me, something from the village must meet the ten-four to bring out her trunk and the hampers from Charles's. You see, Katharine, I just put 'Carson—maid—ten-four—' in these spaces, and there it is. Isn't it simple? The telephone, Marie? Mr. Harrington? Of course, I'll speak to him.

TROUBLE WITH THE SYSTEM

"Yes, dear. All the morning? Carson won't be back? Certainly, if you want him. Why, not at all, it's your car. Thank you, dear. What a pretty compliment. Goodbye.

"I'm afraid we must change our plans a little. Marie, please call up Willis again and say that he must meet the ten-four with something that will take the maid and her trunk and the hampers all together. Now, Katharine, I must take out the 'Carson—maid—ten-four,' but you see the idea. What is it, Marie? Willis can't meet the ten-four? Then try James. These village people are impossible. They seem to think that they run their livery stables for



Mrs. Harrington gave up all belief in the independence of women when she acquired a Peerless eight-cylinder special brougham—she depended upon it as some women depend on a husband. And it was such a comfort to know that there were curtains to protect the chauffeur in bad weather and that one needn't sympathize



A delivery wagon, with the speed of a touring-car and the capacity of a truck, caused Mrs. Harrington to wonder why people made all this fuss about railroads; Willys-Overland model

their own convenience. Well, I'll call James first, from now on. You'd suggest a car for the servants? My dear, they have too much done for them now. I really could not furnish them with private automobiles. Besides, this chart provides for all emergencies.

"I wonder what train mother will take? Marie, ask Mrs. King which train she wishes to take. Now that Marie is out of the room, Katharine, I hope you do not think that I am inconsiderate of the servants' comfort. Of course, the two chauffeurs have a lot to do, but in bad weather I always take a taxi myself. I cannot bear to expose the men to the cold. Well, I suppose the taxi-men are exposed, but it is probably their own fault. If they did not drink, or something, they could be private chauffeurs. Besides, that sort of thing is all socialism, and Richard says the socialists are in bad odour just now. I'm sure they always were; I don't remember ever seeing one who looked as if he washed.

"What is it, Marie? Mrs. King will take the eleven-eighteen? I'll put down 'Mother—eleven-eighteen—Brown,' Katharine, and that's settled. Eleven is a little late for us to start, but I think we might drop mother on our way. Perhaps she would drive in with us, though she is always nervous on the hill. Marie, ask Mrs. King if she will drive in with us. I'll put 'Self and Sally—town' in this square, in case.

"Come in. What is it, Dick? May you have the motor? I am sorry to say you can't, my son.—Your father is keeping Carson in town and I'm taking your grandmother in, in the other car. Perhaps you could telephone for something. Now, you know your father said that when you graduated—well, if they all have them, probably someone will lend you one. Telephone again? James can't meet the ten-four either? But who is to bring the kitchen-maid and the hampers? I suppose Brown would give notice if

I asked him to take a maid and her trunk and two hampers in the town car, but I think he really must bring the maid. Cook was so emphatic. And civilized man cannot live without cooks, though he may live without—what is the rest of that most amusing quotation, Katharine?

"Now, let me see. Brown must meet the ten-four, and Sally must go to the Bagby, and you and I—What is it, Marie? Mrs. King does not wish to drive into town? I suppose we must take mother to the station then. Of course, in that case, Brown can't meet the kitchen-maid. I wonder if I could get a message to her to sit down and wait quietly at the station? Do you suppose the station master would recognize her? After all, a person of that sort always looks like that sort of person, doesn't she? That's such a comfort, I think. So suitable. Dear me, Mother must take the eleven-eighteen, and Brown must meet the maid, and we must get to town, and that doesn't provide for the hampers. What did you say, Katharine? I ought to have a motor delivery wagon? My dear, Beechcroft is not a department store. Oh! I dare say quite important people do have them. All I mean is, I have never had one and I don't think I ever shall. No doubt it would be a great convenience. I didn't say it wouldn't. I only said we had never had such a thing.

MOTOR MANIA

"I am afraid poor Sally will be very late at the Bagby. She has been teasing her father for a car of her own. In my day girls were thankful for a seat in their mother's carriage, with their backs to the horses. I can't imagine what on earth she would do with her own motor. She insists that the kind she wants—something with a very loose-sounding sort of name, a run-around, I think she said,—is very cheap. Still, the car you buy and never use is the really expensive car. I can never countenance this craze for a dozen automobiles in the same family. It's all laziness. People should think out a system, like this chart, and stick to it. Dick told me of a man who claimed exemption from the army just because he had a Ford entirely dependant upon him. If having so many vehicles

is going to have such a disrupting effect upon families, to say nothing of patriotism and morale and all the things that one reads of in the papers, it would be better to return to horses. Some one must set the example. As I tell Richard, it is better first to take the beam out of our own eye, and then we can see clearly to take the motor out of our neighbor's eye, so to speak.

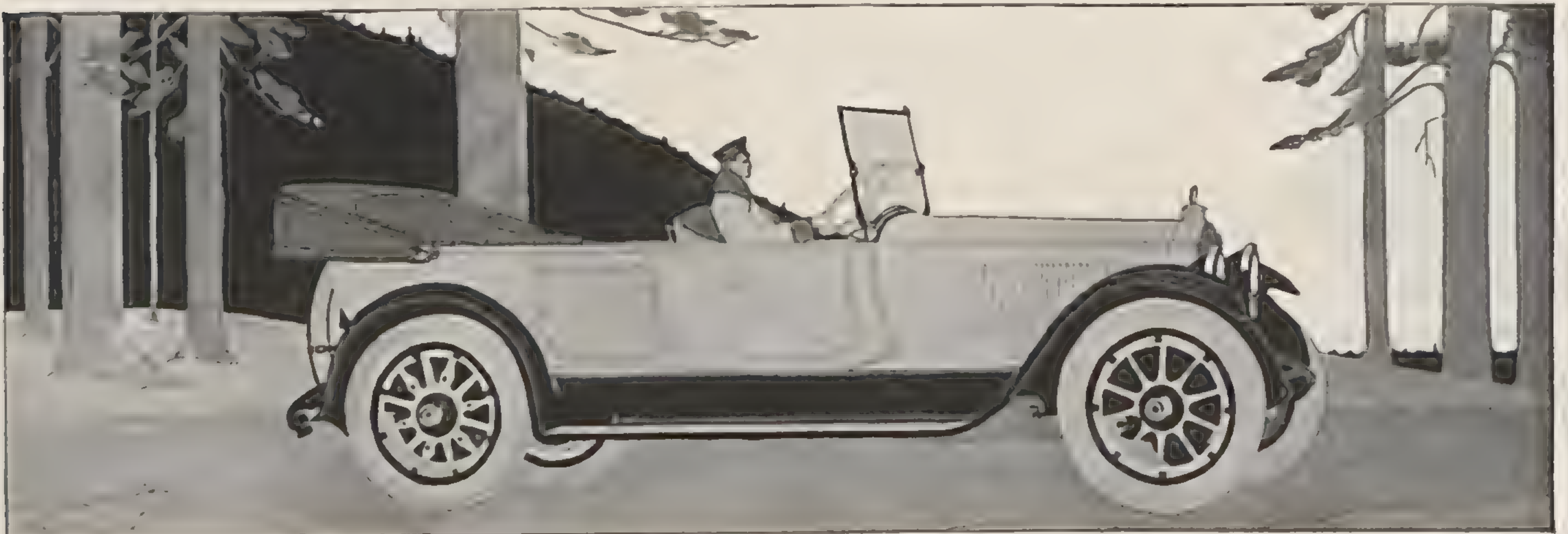
"But, to return to our muttons. Wasn't it dear Charles Lamb who said that? Well, it is the confusion of the names, then. I thought for the moment it was. I think I can put down that Brown will drive mother to the eleven-eighteen, and bring the maid out if she waits for him. Sally and I will take the train and taxis. Certainly, one's own car is much pleasanter, but if we had a dozen, I don't know where we should find the chauffeurs for them.



Shopping is as hard to cure as any other habit, but an electric, enclosed and upholstered to suit one's individual taste, does make it so attractive; Baker Rauch and Lang model



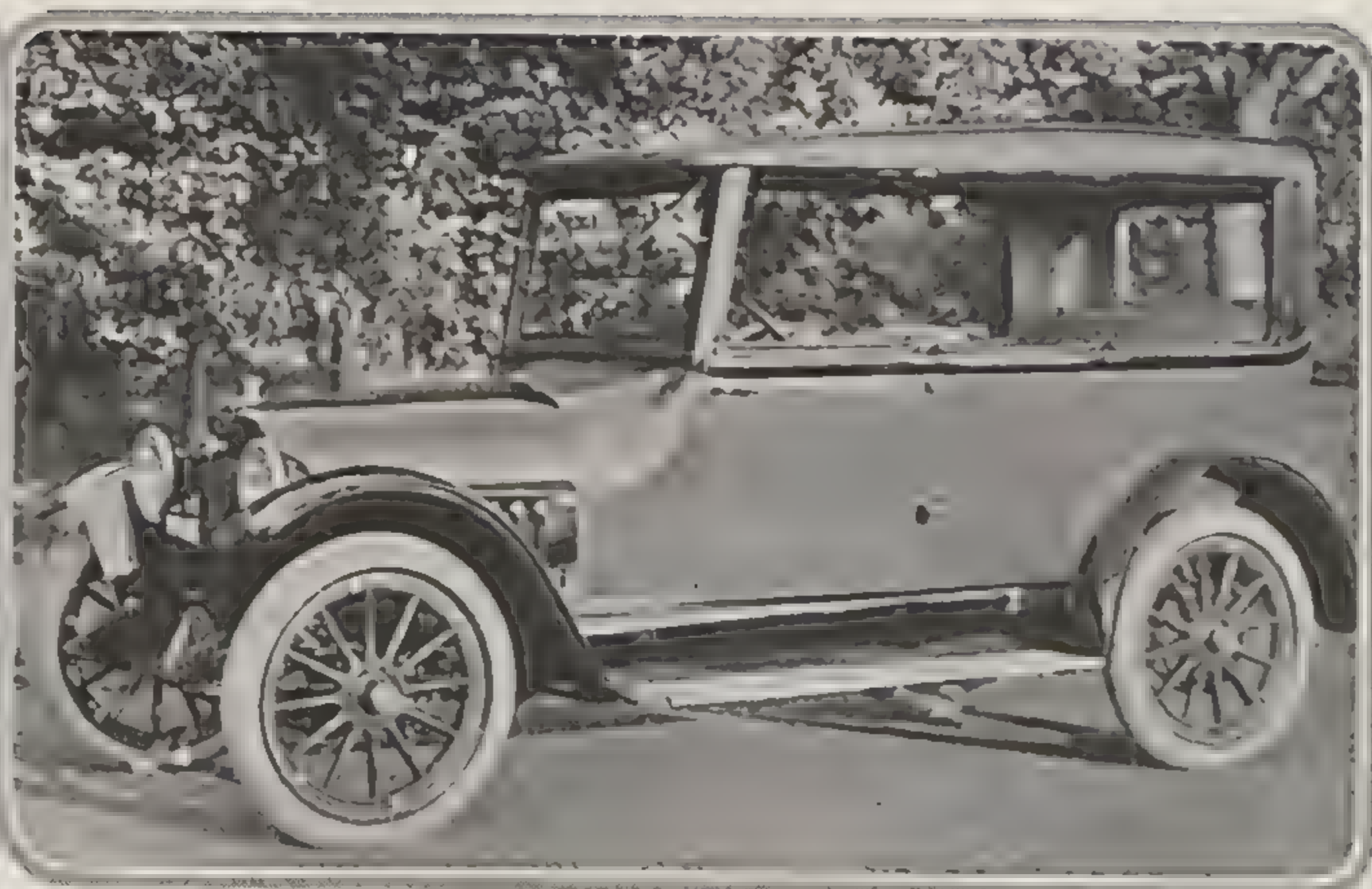
Beechcroft needed a carryall for the servants; Studebaker model



According to Mr. Harrington the suburb lost all of its disadvantages but none of its advantages when he bought a Packard Twin Six which made the daily trip to town a pleasant adventure



The justly famed Hudson chassis assures long service to this Super Six car for town use. The very sightly body, by Biddle and Smart, is upholstered in beige broadcloth



A Moline-Knight model "L" 40 horse-power touring sedan. The open sides of this car make it ideal for a five-passenger tour, and for town use the sides can be enclosed in glass

THE ECONOMY and EFFICIENCY of the NEW CARS

THE New York Automobile Show has always been the great preliminary fashion exhibition of forthcoming motor styles. The effect of the war, however, is to minimize the importance of radical changes in body design. It is a poor time to talk useless luxury; economy and efficiency of operation have taken their proper place as the most desirable attributes of modern cars. To be sure, soft comfortable upholstery is more than ever a feature of the leading cars, but this contributes quite as much to efficiency as to luxury. We will see few changes, therefore, in the new models exhibited this year. Distinctive body designs are in evidence everywhere, but these are an outgrowth of the exclusive custom-made creations of the early autumn. Manufacturers have been studying the wants of each particular clientele by observing the taste exhibited in specially made bodies, and have been adapting their newer designs to the trend thus established. This, in itself, makes for efficiency, for the production of a standard body design in quantity is always more economical than the

Designers This Year Have Concentrated on
Increasing the Efficiency and Adaptability of
Cars and Decreasing the Amount of Gasolene Used



This four-passenger eight-cylinder Scripps-Booth has a good arrangement of four doors

filling of individual orders.

War is having its effect upon the manufacture of automobiles. No one is certain whether the prevailing models, as exhibited, can be continued in the quantities planned. The conditions confronting England are before us, and while experts aver that gasolene will never reach the prohibitive price of one dollar and twenty-five cents a gallon or that the use of passenger cars for pleasure will be tabooed here, we do know that the government is planning to take over a large proportion of the producing ability of many automobile plants and to requisition large supplies of motor fuel. The result has been that many motorists who have always considered two or three cars necessary are now planning to use but one. This has created a demand for several types of convertible bodies which can be changed from runabouts to the "chummy" type of roadster or touring-car at a moment's notice. This flexibility gives the owner both the advantages of the more intimate runabout and the sociable touring-car. In like manner the sedan, with permanent roof and re-

Columbia Six is another term for immensely smart; the easy lines of the top are excellent



This six-cylinder Oldsmobile coupé is an all-season model; the side pillars are removable



Herbert Kellar

Singer town cars are easily distinguished because of the pointed radiator. This model, which is in a light shade of grey, has the characteristic greyhound simplicity and grace of line



A Chalmers is suitable both for town use and, with the glass sides open, for touring. The Bedford cloth upholstery, the silk curtains, and the reading lamp are additional attractions



This Pierce-Arrow French brougham has a body finished in thistle green and black, and Ohio Brown wheels striped in green. There are fittings in silver, and toilet cases and window rims in rosewood



A Jordan car is remarkable for its combination of easy riding qualities and high power. This luxurious model was especially designed for the use of a congenial group of people on a protracted tour



The Saxon sedan tours in every sort of weather. It has a Continental motor, six cylinders, and sides that may be closed or opened according to one's preference

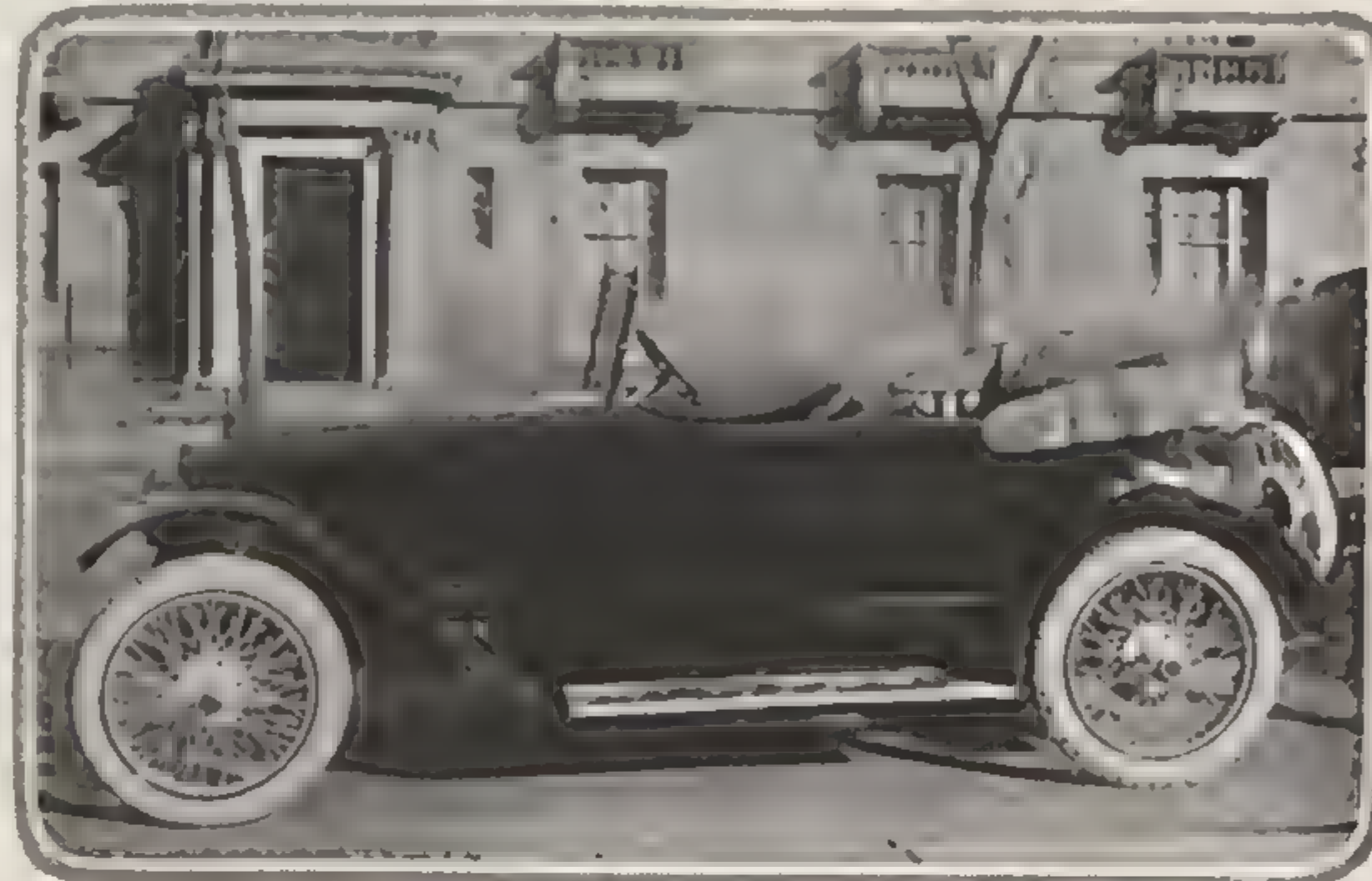
movable sides, is now more firmly intrenched than ever as an all-season and all-weather car. These designs have improvements which eliminate the rattle of windows, either when stored in the compartments provided when the car is to be used as an open vehicle, or when set in their places in the doors and sides when the car is converted into the open-interior limousine. As far as the appearance of the new car is concerned, the effect of war-time economy is to be found in the limitation of colours; as certain pigments which are more expensive than others and require a greater degree of skill in their application and treatment, will not be used.

EFFICIENCY THE NEW KEY-NOTE

Efficiency is now, more than ever before, the key-note of mechanical design, and motor cars showing a low gasoline consumption and high tire mileage are the favourites. This does not mean, however, that the call will be only for the light-weight cars of which gasoline mileage is advertised as above twenty or twenty-five miles. Such economical vehicles will be more popular than ever, but they never can replace the larger, more powerful, and speedier machines which serve a totally different purpose. Greater efficiency in the cars of each class is the goal of the manufacturers. Motors which a year or so ago would run but ten miles on a gallon of fuel will now travel from thirteen to fifteen miles on the same amount, in spite of the fact that the quality of our gasoline and other fuels is constantly deteriorating.

CONSERVATION OF HEAT

This increase in the power output without a corresponding increase in amount of fuel is obtained largely through a conservation of the heat which is generated in every automobile



When the four-passenger six-cylinder roadster is a Haynes, it is reasonably sure of a ripe old age; this model may be equipped with a de luxe winter top



The Nash Six, for five passengers, is noted for its power as well as for its quick "pick-up"



This Kissel four-passenger all-year sedan has windows which can be raised, yet the top is removable



The Paige-Detroit sedan provides ample room for seven passengers. Its graceful design of line and interior is enhanced by a finish in dark blue, green, or hazel brown, with striped upholstery



A Stearns four-cylinder limousine will accommodate seven passengers; the model illustrated has a dome light, two reading lights, a vanity box, and other attractions for the feminine motorist



The Cole toursedan has four doors, but its most original feature is the glass partition which, to give greater privacy, may be inserted behind the chauffeur while the sides of the car remain entirely open



Willys-Knight touring victorias are characterized by long sweeping lines. Seven passengers can be comfortable in this one, and they may be equally happy on Fifth Avenue or on the Boston Post Road



A Velie five-passenger six-cylinder touring-car has a high radiator; the roll of the body side on this car is straight and altogether unbroken

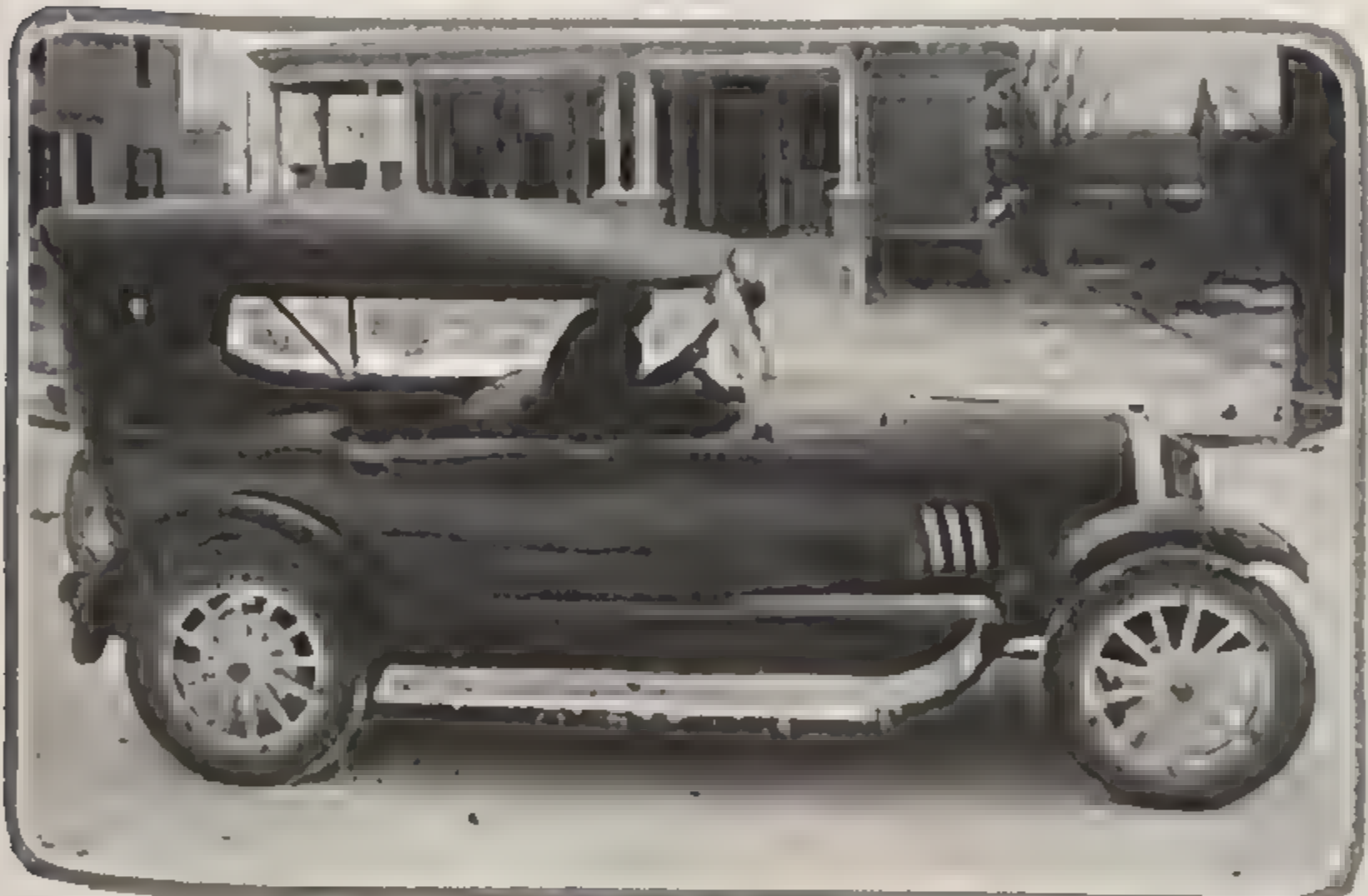
engine. The driver who places a heavy laprobe over his motor bonnet and radiator on a cold day, is as surely assisting in the conservation of the gasoline supply of the country as is the owner who uses his car only for utilitarian purposes. But automobile designers are installing contrivances which mechanically save the heat of the engine and apply it properly to the fuel. For example, the exhaust heat from the engine is led around to the carburetor and intake manifold in such a manner that, after the first few explosions, the gasoline and an explosive mixture which cannot be thoroughly vaporized in a cold state are automatically made to impinge upon a heated surface, which gives the driver the efficient result of a "warmed up" engine after only a few seconds of running. Again, by the use of radiator shutters which control the amount of cooling air passing through the radiator, the engine may be operated at its most efficient temperature, either automatically or by the use of a hand control located on the dash.

But even though the designers are trying to conserve fuel, their work will be ineffectual without the cooperation of the motorists. Simple as car operation has become, every driver who would serve his country by saving fuel, must be made to realize that greater good can be accomplished through sensible driving than through any number of mechanical devices. It is every motorist's duty to drive his car with a more thorough understanding of fuel-saving principles. In fact, conditions are such that we must look for radical improvements in the styles of driving, rather than for changes in car and body styles.

"Make every mile count" will be the motorist's motto, and added to that will be "make every pint of fuel do its work." The motorist



This five-passenger Moon has a Continental six-cylinder motor. Evidently the prevailing fad for short wind-shields has affected even the Moon



The Pan-American touring-car with its simple construction is ideal for that tour through the Berkshires



The Dorris seven-passenger touring-car has the low body and tilted wind-shield seen in new models



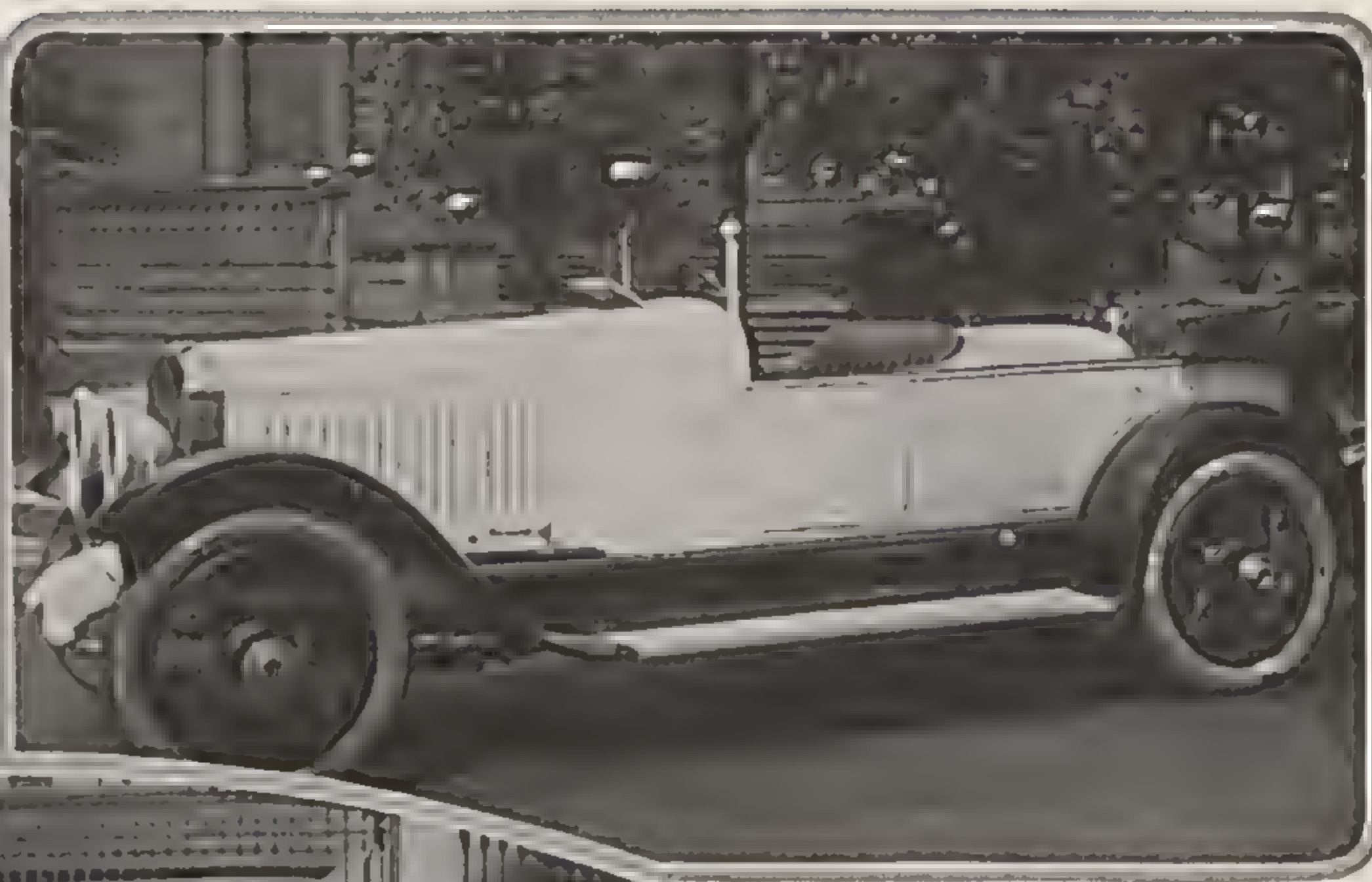
The above seven-passenger Chandler touring-car has a "one man" top, hand-buffed leather upholstery on the deep cushions, and it may be finished in Chandler dark blue and black



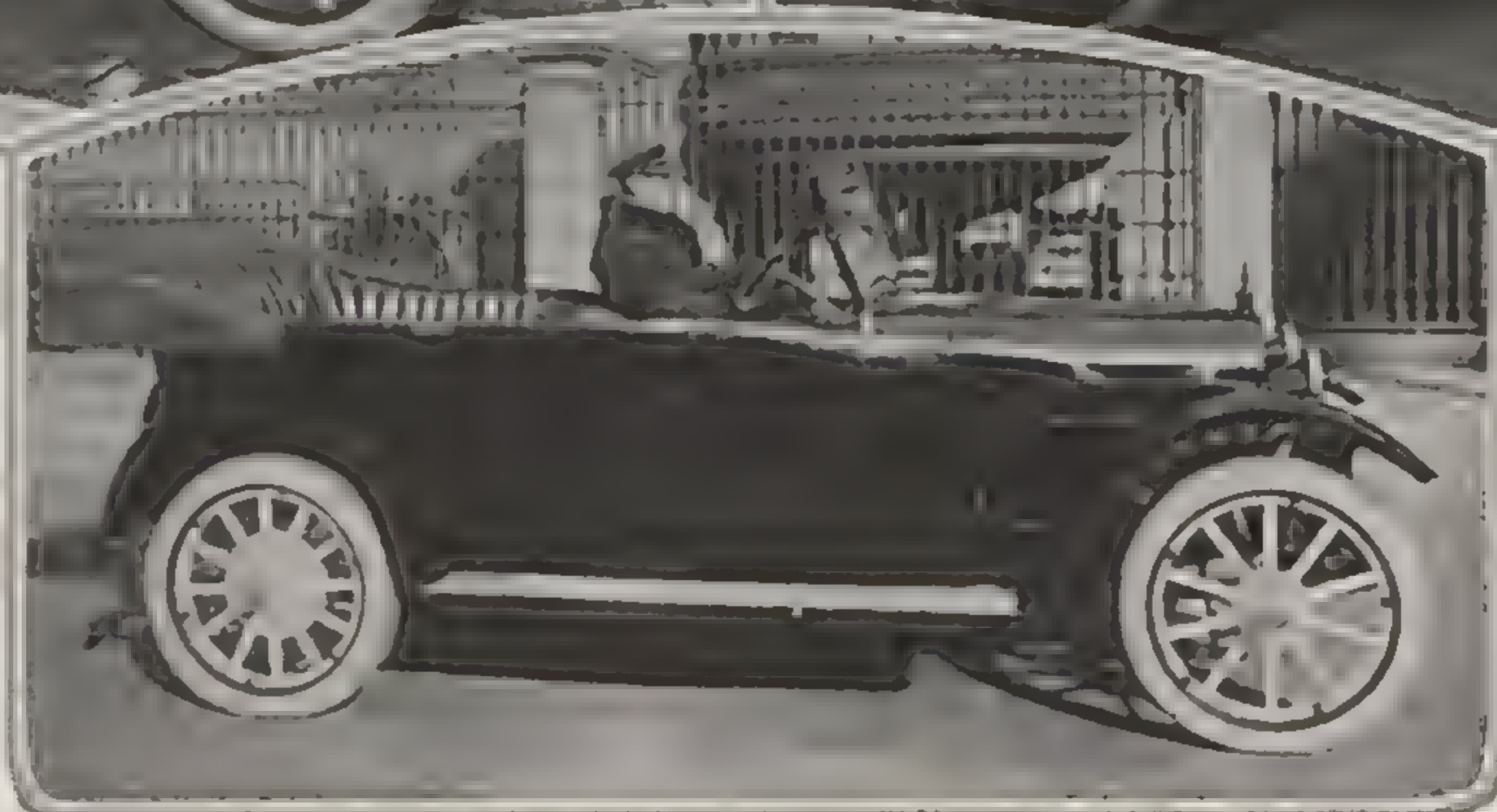
This Franklin town car combines the appointments and many of the features of heavy limousines, but is lighter than most touring-cars. There are two auxiliary seats as well as the usual three



The Premier permits not even the smallest obstruction to the smoothness of the lines of its exterior



Both conservative and striking is this Double-Detroit steam automobile; it uses only kerosene fuel



This Lexington Minute Man Six features the Moore Multiple Exhaust System, which means that the Lexington engine can handle a twenty per cent larger load than the ordinary engine of the same bore and stroke

who uses his car for marketing or shopping should also employ it as a delivery vehicle to carry home as many packages as possible and thus relieve the already overstrained delivery departments of the stores. All of the good thus accomplished, however, will be undone if the engine is allowed to run idle at the curb. To be sure, this will serve to keep the engine well warmed so that it will start easily, but enough fuel to carry the car several miles will be wasted in this manner. If an exceedingly rich mixture is fed to the engine before the spark is turned off, starting will be easy. This may be done by speeding the engine and closing the choke or pulling out the dash adjustment with which all cars are equipped.

CONCERNING MIXTURES

The driver of a car provided with a dashboard adjustment for regulating the amount of air or gasoline supplied to the carburetor, is better able to conserve his fuel than is the car owner who must be content with a fixed adjustment for all speeds and engine conditions. A "rich" mixture is one containing a high proportion of gasoline to air, and it must be remembered that a cold engine requires a mixture of this nature. On the other hand, an engine which is well warmed can operate satisfactorily on but one half the proportion of gasoline required by a cold motor. The carburetor should, therefore, be set to "lean" as soon as the engine gives evidence of snap and power. For steady speeds over rough roads a much leaner mixture may be used than when the car is forced to climb hills or to vary its speed between wide limits.

Probably twenty-five per cent of all the gasoline wasted would be saved if greater care were taken in starting the engine on cold days. The extended operation of the starter not only drains the battery but sucks unused gasoline through the engine as long as the operation is continued. The most effective method of starting in cold weather is the application of heat to the engine cylinders. This requires, however, either the storage of the car in a heated garage or the use of hot water in the radiator. The latter is the most effective method of easy starting but

is not a practical system if a non-freezing solution is kept in the radiator. In lieu of heat, then, raw gasoline must be applied directly to the cylinders or intake manifold of the engine. Some cars are provided with a "primer" by means of which the fuel is forced into the cylinders, while others are equipped with priming cocks through which the gasoline may be squirted.

It would seem rather a paradox to say that the most economical car operation can be obtained by throwing away a couple of gallons of apparently good oil in the reservoir of the engine every five hundred or one thousand miles. This is not a fallacy, however, but a fact.

PASSENGER OR PLEASURE?

If we can prove that our use of cars is governed by necessity and by the sort of sane and careful driving which tends to conserve fuel, our legislators and others who have been threatening the automobile industry and the automobile-using public with radical restrictions will see the modern motor vehicle in the light of a "passenger car," essential in the daily lives of millions of our people, and not as a "pleasure car" catering only to the luxury and whim of those who care nothing for the necessities of wartime conservation. We have so often been reproached as a nation for being extravagant that we should seize the opportunity which now presents itself to refute the charge; and there is no line of expenditure where a little thought will produce more satisfactory results than in motor driving.



A Hal car with wire wheels and that long line at the back is as attractive a model of the size as one could wish



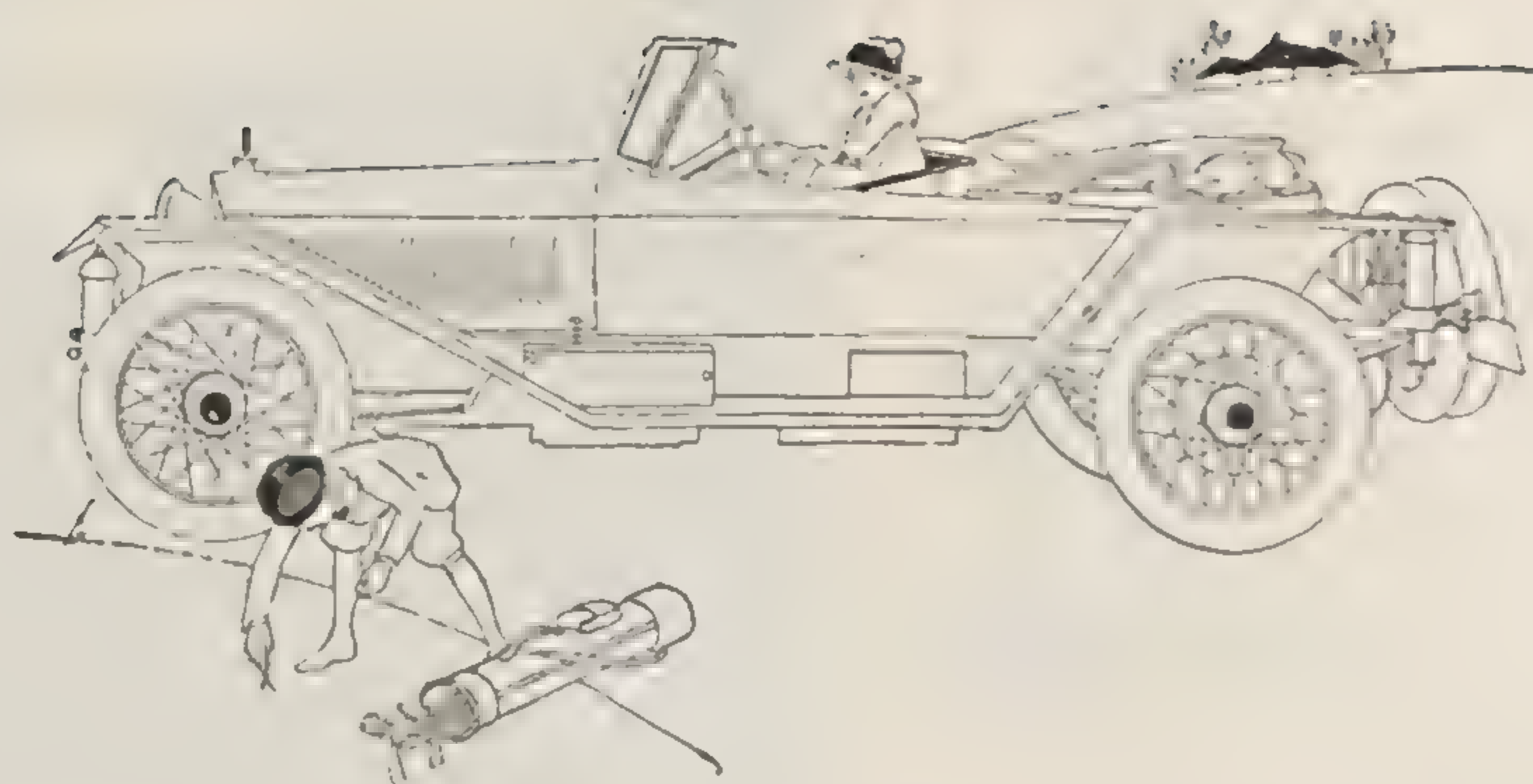
National four-passenger roadsters are tremendously smart. Two can tour in this car without looking lonely and yet there is ample room for more



The Winton Six French town car represents a standard of quiet and luxurious comfort. This model is the sort of thing no season in town should lack



The runabout can be made to justify its existence in wartime if we use it for trips into the country to buy supplies at almost cost price from the farmer; this Roamer 6-45 roadster has the slender lines which are the latest tendency of the smart motor



Though this is a very high-powered car, the driving mechanism is so simple that it is splendidly adapted for the use of the woman with no chauffeur; the Owen Magnetic 4-passenger roadster is constructed on straighter lines than those of last year



Electrically driven cars are particularly adapted for the use of the woman whose male relatives are somewhere in the army; Milburn Electric



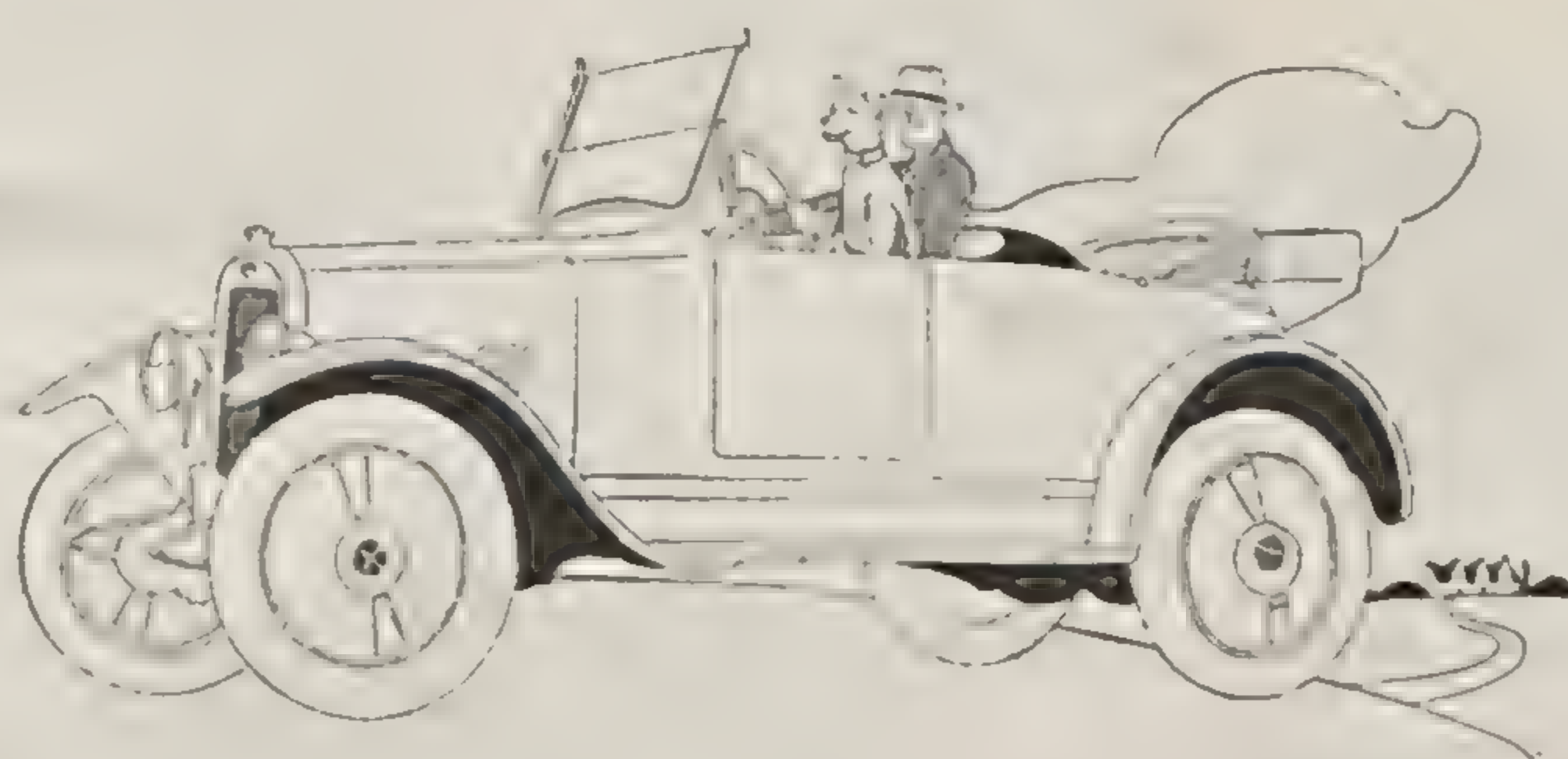
MOBILIZING THE MOTOR

THAT IT MAY HELP US SAVE

AND SERVE IN WARTIME

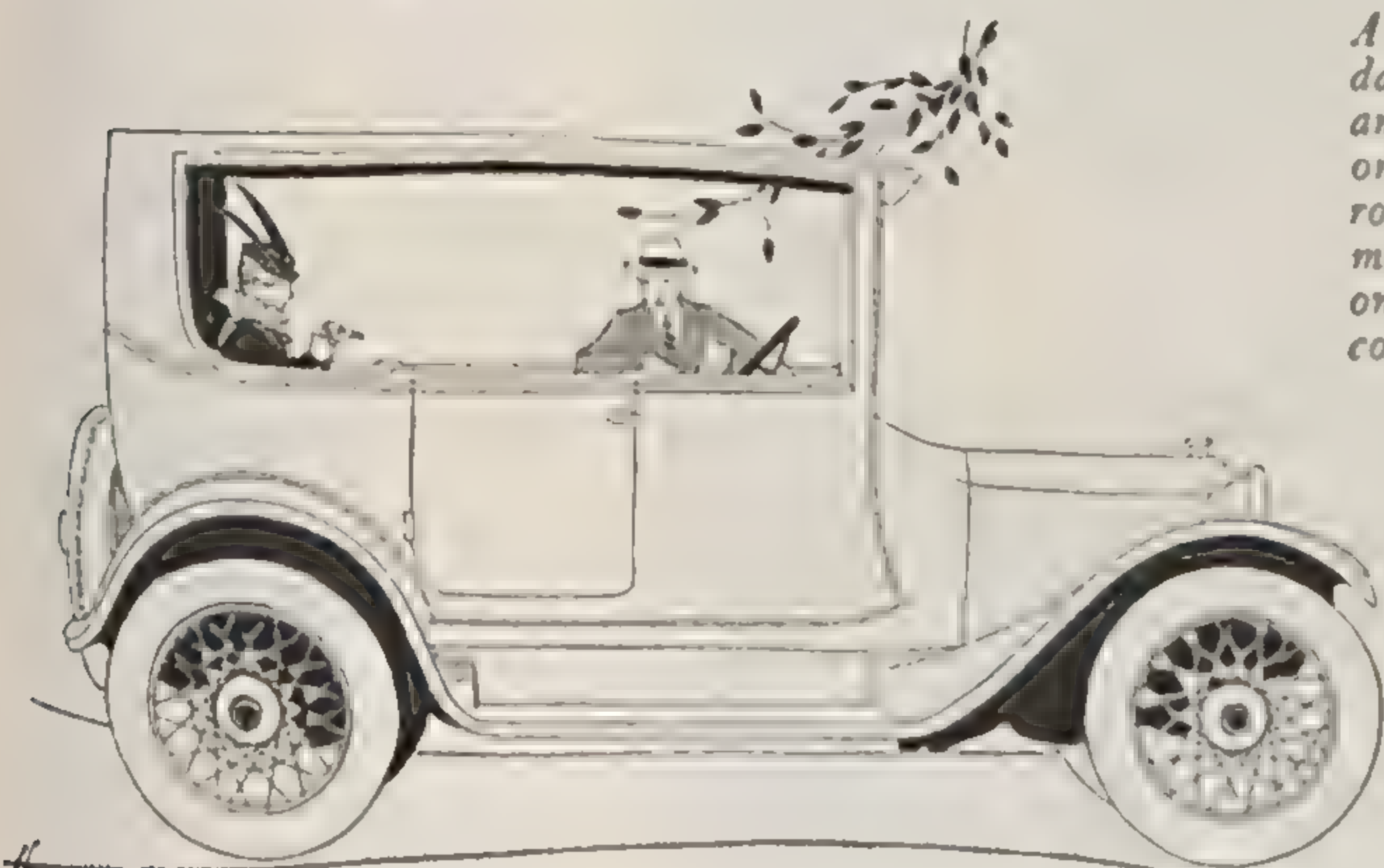


The electric brougham is the ideal shopping car in good or bad weather, with plenty of room for numerous bundles and packages which one may wish to carry home; Ohio Electric brougham



In communities in which electricity is generated by water power, the electric vehicle may be used with no guilty feeling of waste of fuel; Anderson Electric 5-passenger brougham, Model No. 72

The convertible sedan has all the virtues of limousine and touring-car and one may drive oneself if necessary; This Dodge Brothers sedan has the new coach-lines

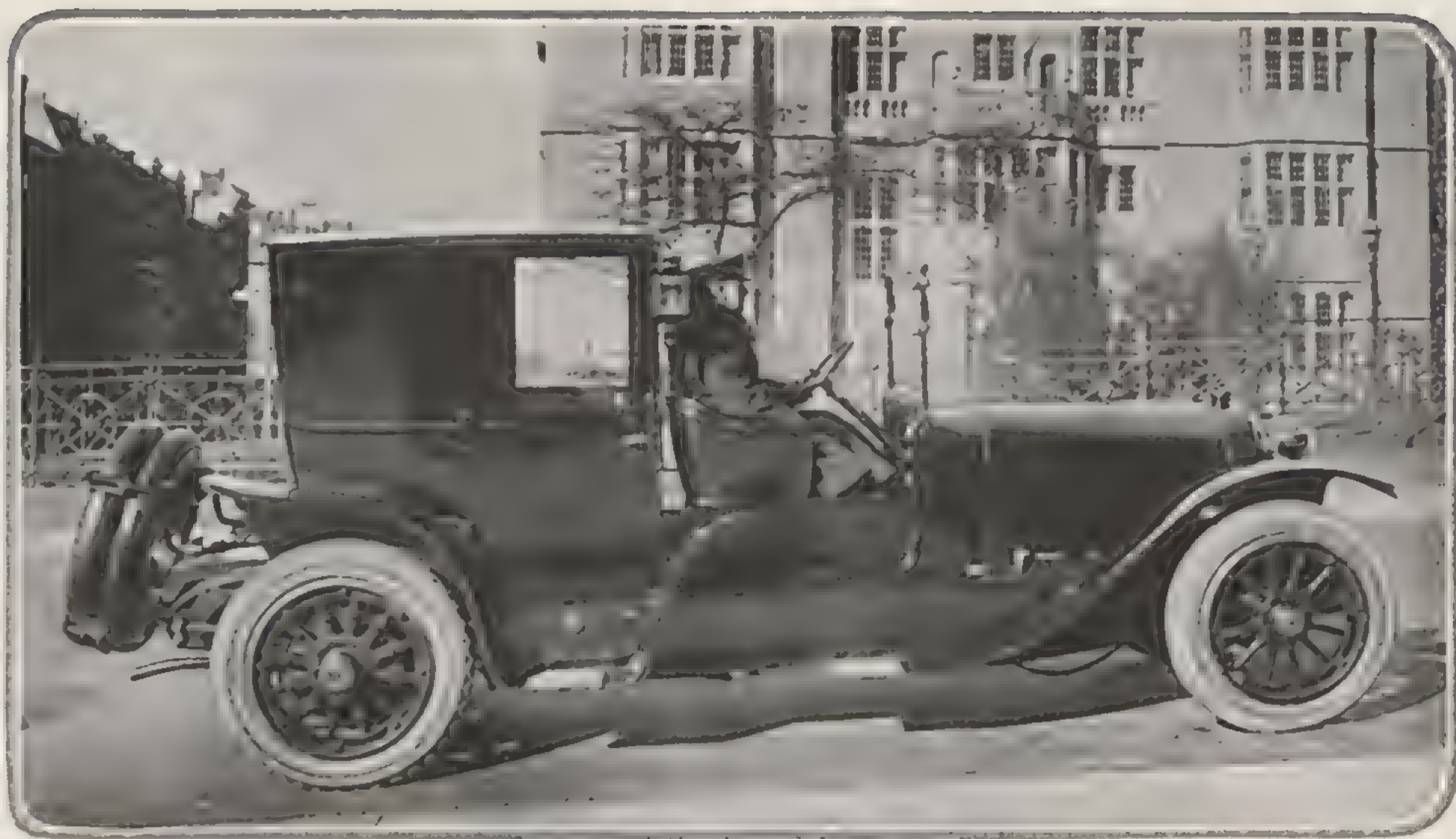


A roadster which accommodates more than two persons is an unselfish sort of car; this one, built on an even more roomy plan than last year's model, may be used to give one's friends many a lift; Briscoe 4-passenger club roadster

This sedan, made on the new horizontal lines, is useful for patriotic men or women who dispense with the services of a chauffeur during wartime; Hupmobile sedan



THE SMARTEST
CARS HAVE BOD-
IES DESIGNED TO
ORDER BY FIRMS
SPECIALIZING
IN THIS WORK



THESE CARS ABOUT
TOWN HAVE BEEN
EXPRESSLY BUILT
TO MEET CERTAIN
SPECIAL NEEDS OF
THEIR OWNERS

(Above) Mrs. James B. Haggin's Locomobile coupé has a detachable extension top for the chauffeur. The single window in the door lends privacy to the interior



Mrs. Alfred Gwynne Vanderbilt is the owner of this Murray roadster. The mountings are of silver, and among its individual charms is included a disappearing rear seat



This Liberty landaulet was built to the special order of Mrs. John C. King. The top is unusually adaptable, being completely collapsible



A landaulet brougham was built for Mrs. Charles S. Guthrie by the Daniels Motor Car Company. The body can accommodate five

(Left) The Cadillac suburban belongs to Mrs. Elbridge Gerry Snow. The inside seat for the driver, with the size of the tonneau, make this car desirable for country expeditions without a chauffeur

HOW NEW YORK KEEPS THE MIDWINTER SEASON

Whatever the Occasion That Calls
Society Forth, the Thoughts of Those
Present Are with the Men at War



The Marquise de Polignac, at the opera the other night, wore a gown of black velvet brightened by the salmon pink of her huge ostrich fan



Mrs. Oliver Perin was one of the smart women in the opera audience who were gowned in black velvet and wore coiffures bare of ornament

IN one of the romantic tales of the late Richard Harding Davis, it was the habit of the swashbuckling hero, whenever he happened to be in a particularly desperate situation, always to indulge in a merry quip of some sort. A youthful admirer who was with him on one of these occasions remarked upon the fact, whereupon the happy soldier of fortune said impressively, "My boy, this is far too serious a situation to be solemn about." This, in a way, is the attitude of the thinking woman towards the present war situation; she simply will not present a doleful figure. Far more likely is she to be clad in silk than in sober wool, and so conserve the more serviceable material for the fighting men. It is also probable, if her purse will permit, that her menu will include a number of perishable delicacies, for thus does she leave the more stable foodstuffs to be shipped to the army abroad or to our own cantonments. And at the various charitable entertainments she strives to be really merry, for only in this way can the interest in these events be maintained and their success assured.

THE ATTRACTIONS OF HERO LAND

The social activities of the season are consisting of one benefit after another for the soldiers, ranging all the way from the huge and spectacular bazaar, Hero Land, to a dance arranged for the local chapter of any one of the small charities without number. Everybody went to Hero Land, and as many as possible

crowded the four floors of the Grand Central Palace to see the spectacle on the opening night. Probably the most picturesque feature of the bazaar was the Streets of Bagdad, arranged by Mrs. Harry Payne Whitney. One had access to them by a built-in staircase, draped in black and white and flanked by two extremely decorative but highly irate parrots, who made no secret of their distaste for the entire affair. On either side of the staircase, niches illumined by stained glass windows served as resting-places for gracefully posed Orientals and for brilliant

peacocks and other gorgeously plumaged living birds. Then at the top, one came upon the Rajah's well, where, in a setting of orange trees, gracefully betrousered and impressively jewelled Oriental maidens served one with a delicious drink in long-stemmed glasses.

The Cheshire Cheese, a reproduction of the famous London coffee-house of that name, was very well patronized, as was also the Café de Paris, the Italian Restaurant, and the sparkling Golden West Cabaret. The British tank did its bravest to demonstrate just what a tank can do, and the trenches, which occupied the basement of the building, were said by competent judges to be an excellent replica of the genuine article.

The exhibition by the foremost sculptors of America likewise attracted a number of people to the roof of the Ritz. Among the visitors on the opening afternoon were Mrs. Jay Gould, wearing a smart close hat and a long velours coat, and Mrs. Perry Belmont, in dark furs and a hat trimmed with flaring gaura. Mrs. William K. Vanderbilt, junior, was still another of the smart women who took an active interest in this event, as were also Mrs. William Payne Thompson and Miss Mary Cass Canfield.

SEEN AT THE OPERA

At the opera, one continues to see some very interesting evening gowns and a few handsome jewels. One evening when Geraldine Farrar charmed her audience in her new and perfected interpretation (Continued on page 80b)



Mrs. Perry Belmont wore an elaborate gown of dull silver tissue at the opera very recently



Miss Lota Robinson was in black one Monday morning at the Bagby musicals, and her velvet hat had a smart frill

Mrs. Alvin W. Krech, at the marriage of her daughter to Ensign Oliver Burr James, wore a costume all of gray



A black velvet and osprey hat with a sable cape made notable a costume at a concert lately



Mrs. Charles Dillingham, upon the opening night at the Coconut Grove, wore a Spanish comb



Miss Anita Lawrence wore with charm one of the few coiffure ornaments seen at the opera

FOR A WARMER CLIME,

EITHER SOMEWHERE IN

THE SOUTH OR SOME-

TIME IN THE FUTURE

(Right) Applying geometry to a hat is by no means the disastrous undertaking one would expect it to be. This hat proves that triangular pieces of black satin, joined by satin cordings, make an attractive cone-shaped crown, and that when a satin brim is added, and a band and bow of rose satin ribbon, the total is delightful; from Zahrah



(Below) Her parasol is of an odd India printed silk, with curious figures in dull red on a green background and with a fringe in dark chocolate brown. It is so charming that she has a hat to match it, with the silk on top and brown satin underneath. The finishing touch is a row of the decorative fringe; from Madeleine Crosby

(Below) Mona Kingsley, who is so charming in "A Tailor-Made Man," is no less charming in a tailor made hat. This model of spring hat propriety is of sailor shape, of a tan Palm Beach material resembling crash, with a band feather-stitched in soft colours and a brim ending in a thick roll; from Clairville



January 15

THE ADVANCE GUARD

OF SPRING MILLINERY

AND VEILS THAT

GO OVER THE TOP

FIVE PHOTOGRAPHS POSED BY
BETTY LEE

(Left) Of course, all sweaters are supposed to warm one, like the sun, but very few sweaters look as delightfully like sunlight as does this one of soft yellow wool jersey with collars and cuffs of yellow angora. The close-fitting knitted hat to match is an added bit of sunshine that suggests a golden halo; from Zahrah

(Below) A veil is surely a proof of the endless resourcefulness of woman—she has found new veils and new uses for them in ever so many lands and for ever so many centuries and she is still undiscouraged. This very new one is of white chiffon with a narrow black stripe, and it would make a charming addition to a motor costume; from Littwitz

(Below) She looks a wee bit superior, but who wouldn't in an Odette hat that looked like this? The brim is of black straw, the crown is of tan linen crash, embroidered in chenille in many colours, and the whole is too effective to be worn with anything but this bright green—no other colour would have done—veil of silk chiffon with satin-banded edges; from Littwitz



OF MILES

THE "MISE EN SCÈNE" IS PALM BEACH

There Is a Large Exodus of Voiles and Gingham
and Crisp-looking Piqués and Sturdy Homespuns;
They Are All Going to the South for the Season



The gingham frock is still playing all the ingenue parts, and it looks as though it were going to have a good season; Bergdorf Goodman

THIS season the materials used in the clothes for Palm Beach wear are many and varied, in spite of the fact that we are Hooverizing on wool. There is no restriction on cotton, linen, or silk, so there is still a great variety in these charming summery fabrics. The silhouette in these clothes for southern wear is straight and box like, rather than tight, and the colours, particularly in the homespun and broad-cloth sports suits, of which one sees so many, are bright, with plain and rather dark linings. Many suits are lined with navy blue and black. One particularly new and unusual mode is the two colour coat lining; navy blue is often used to line the coat, and a wide band of bright red is used across the middle. The effect is very lovely and decidedly unusual.

THE RETURN OF SUMMERY FABRICS

There has been an undoubted return to voiles, both printed and plain; they are used in simple frocks for morning wear. White crêpe meteor, crêpe de Chine, foulard, chiffon, ororgette crêpe are used for afternoon dresses. White serge is used in suits and one-piece dresses, and it is often lined with dark silk, with touches of the darker material showing under panels and overtunics. The material known as silk gingham is used for blouses and frocks and is shown mostly in checks of a colour and white. For afternoon dresses, etamine is shown; often one sees the smart combination of navy blue over bright green silk. Straight one-piece dresses are made of linen, and often the linen is combined with orandie or batiste to give it a dainty crispness. The linen is used for the lower part of the frock, and the orandie forms the blouse. Taffeta is used for top-coats and one-

piece dresses, and the designers say that it will be worn all summer. Last year gingham proved to be a smart and entirely satisfactory fabric for morning and afternoon frocks, and it appeared at Palm Beach in all the phases of its trim little checks and stripes. This season, it promises to be just as smart, and already there are some decidedly quaint little gingham frocks to be seen, made on the newest lines of the season. One of these is at the upper left on this page; it is a one-piece frock of pale yellow plain gingham that slips on over the head and fastens with a string belt winding around the waist; it is finished in back with a flat tailored bow. Each side of the bodice in front is shirred to this belt. The neck is finished with a long shawl collar of the gingham, scalloped and outlined with the material on the bias, and two deep bands on the skirt are also scalloped and bound with the bias material. There is an underbodice of beige orandie, trimmed with Valenciennes lace and tucks.

SHEER FABRICS FOR AFTERNOON WEAR

Two frocks for afternoon or informal dinner wear are at the lower right on this page. The frock to the left is as demure as any bit of orandie that ever appeared on a sunny day. It is all white and trimmed with white orandie picot-edged frills, run with ribbon in a golden brown shade. The frock slips on over the head and buttons at one side of the front with four round pearl buttons which, with another line of buttons, trim the bodice. The skirt is straight with a comfortable amount of fullness.

The frock shown with the one just described is one of the smartest dresses of the season for southern wear. It is of pale grey ororgette crêpe, combined with fine thread lace in cream white and made over pale grey charmeuse. There is a sash belt of the grey ororgette crêpe, and the ends, which tie at one side, are finished with fringes of crystal beads.

As to the matter of the all-enveloping motor coat,—the one that will absolutely protect and keep its own pristine smartness while it does so—that is settled by the model at the upper left on page 31. This coat is of cardinal red homespun, lined with navy blue faille and trimmed with bright steel buttons. The collar is deep and may be wrapped about the neck or thrown back like a short round cape over the shoulders. On each side of the skirt there is a large patch pocket, lined with navy blue faille, and the collar is faced within an inch or two of the edge with the blue silk, so that when the neck is worn open, the facing shows. The upper part of the coat forms a short straight jacket, and the sleeves, which begin from a wide armhole, run into very tight cuffs.

Wool jersey is still being worn for straight one-piece dresses for

For the more sophisticated rôles, there are ororgette crêpe and white orandie; Bonwit Teller

general use, and it is particularly serviceable and practical, even in a warm climate. The frock at the lower left on page 31 is of beige wool jersey; the unusual collar and cuffs are made of pale yellow handkerchief linen, bound with deep orange handkerchief linen and finished with a black silk tie. The frock fastens in front, and the waist is confined by a narrow belt which ties in the back.

One of the smartest afternoon dresses of the season is made of white crêpe meteor and navy blue chiffon. This is illustrated in the middle of page 31. The "side drape" is the very first thing one should notice about this frock, for this is a feature of the early spring fashion. The line of the whole frock is slim and straight, but there is a softness, achieved by clever draping of the skirt, that gives a pleasant summery effect. The dress fastens at the side and seems to be made of one straight piece, which laps over in front. The narrow hem is achieved by a wide band of the crêpe meteor, running in a





(Left) This coat is a whole chapter from the much-needed book "How To Be Smart, Though Motoring"



They deliberately inserted an irregular piece of dark blue chiffon at the waist-line of this white crêpe meteor frock, and, strangely enough, it really helped a great deal



Everyone who was mad about beige jersey last season, can begin all over again when they go south this season, because it's just as smart as ever; this frock and the one above are from Bergdorf Goodman

different direction from the upper part of the skirt and attached to it by a heavy cording of the material. An irregular insert of blue chiffon is placed around the waist, and the narrow turn-over collar and cuffs are of the blue chiffon over the crêpe meteor, and the buttons, too, are of the blue chiffon. The seams of the dress are cleverly concealed by cording, and where the blue material joins the white, there is a fine cording.

At the upper right on this page is one of the newest sports costumes consisting of a separate skirt and blouse; the blouse is darker than the skirt, and that is what one will see in the smartest sports clothes this season,—the blouse of darker material than the skirt. The skirts are of white piqué, linen, crash, and serge, and sometimes they are of white rajah silk or pongee. The blouse of the costume illustrated is white summer silk, spotted with navy blue.



When the designers told us about a dark blouse and white skirt, we were a bit skeptical until we saw this



This is one of those homespun suits that are rapidly going to Palm Beach. If the coat were unbuttoned, you could see its onion brown lining; this frock and the one in the middle are from Gidding

It has a little gilet and collar and cuffs of white organdie, and at the neck there is a flat tailored bow of navy blue silk. The skirt is of white piqué, straight and quite narrow, with a slight fullness shirred under a narrow belt at the waist; front and back are alike in design.

At the lower right on this page is a very new and decidedly clever suit for sports wear. It is made of pale yellow homespun, and the coat is lined with onion brown silk. The coat is just sleeve length and appears to be perfectly straight, although it is narrower at the bottom than at the top, a cut which is effected with a fitted band at the bottom of the coat. The coat fastens with large buttons, extending from the bottom half way to the top. The slim straight skirt conforms with the line of the coat and is built on a yoke. A suit of this sort is one of those truly indispensable factors in the wardrobe for southern wear, and homespun is a material ideally adapted to it. It is very light in weight, yet warm enough for cool mornings.

EVERY BIT OF WOOL THAT YOUR SUIT DENIES ITSELF GOES TO KEEP A SOLDIER'S SHOULDERS WARM; THAT'S WHY IT IS MOST PATRIOTIC TO AFFECT THE SLIM SILHOUETTE



You wouldn't know that this suit is economizing, it has such an air of well being, but it is. It's the short coat and tight sleeves; they are both saving wool. Another very good thing about the suit is the side draping of the skirt; it gives that slim silhouette which the scissors of the designers seem to have already cut out for us. Although this suit is made entirely of navy blue gabardine, bound with black braid (that braid which is used on men's evening clothes,—and it's smart now), it would be very good if it were made of a combination of materials



IT looks as though our national silhouette were about to become patriotically slim; it is a little previous, of course, to state definitely any new fashion, but the early collections of the designers undoubtedly show an interesting slimness and length of line. Of course, you know the reason for this,—we are Hooverizing on wool. Every yard of wool that your new frock doesn't use, some heavy blizzard-defying army coat does. That is why so many of the new designs use combinations of textiles; part of the costume is made of wool and the rest of some silk fabric. At the lower left on this page is a gown that does this very thing; the coat and skirt are of emerald green tricotine and the long-waisted underblouse is of a heavily woven grey silk jersey. A costume of this sort may be worn as a dress or suit.

SUITS OF TWO FABRICS

Another way the designers economize wool is by little tight-sleeved short coats, such as the one at the top of this page. Besides being economical and doing what the government requests, these little coats are very becoming. It certainly is a happy coincidence, when a necessity can be as smart as that. Many of the newest suits are of some checked woollen material combined with some other plain fabric; and the linings to these are often of some unfigured dark material. Black and white checks, and checks in all colours, and not only in all colours, but in all sizes, are spoken of favourably by the designers. This checked material is combined with plain, and the effect is really very smart. And checks appear not only in sports suits, but suits for general wear are made of them just as often.

Even this Bulloz gown of emerald green tricotine has its little scheme of economizing wool. The long-waisted moyen-âge underdress has a blouse of grey silk jersey, which ends in a softly draped sash, ornamented with a green jade buckle in front. Green jade beads trim a tie which hangs from each side of the collar



This Mouton suit is probably the smartest thing that has happened on this page. That is because it is a combination of a checked and plain material,—cinnamon brown and café au lait checked velours. The rather long and narrow skirt is knife plaited, and the coat is cut away square in front and hangs in a straight box line

WINTER WHIMS THAT WARM THE HEART OF PARIS

To See the Smartest Street Clothes, Find the Parisienne at Luncheon at a Restaurant; to See the Most Charming Evening Frocks, Catch Her at Dinner at Home



TWO MODELS FROM WORTH

If a Paris costume isn't black it is very apt to be white, but this sports suit is both. It is of white wool cloth, lined with black and trimmed with black and white checks



Seeberger Freres

That Lanvin is an artist in exterior decoration is proved conclusively by this costume, seen in the Bois one clear day



Against a background of snow this patriotic person must suggest an animated tricolour, for her coat is of blue wool velours and her scarf is of red wool and ends in a broad fringe

"ENOUGH is as good as a feast" is a very wise motto which is appropriate to a variety of occasions, but never more appropriate than when it is applied to that delicate assistance of nature which we can designate only by the theatrical term of "make-up." Grandmother shakes her snowy head and assures the modern woman, while she is in the very act of plying the rabbit's foot, that such things were unknown in the days when she was young. But grandmother, dear old lady, is just a little shaky as to facts. The rouge pot was not entirely unknown, even in her girlhood, although it had a little hiding-place of its own and feared to let itself be seen upon her toilet table. And although grandmamma scorned its use, sometimes, in a reminiscent mood she may confess to the surreptitious use of a geranium petal crushed against a cheek which was pale in anticipation of "his" presence at the Christmas dance.

MAKE-UP AND MODERATION

However, make-up for every-day wear is ever so much older than that. Archeologists delve into the remotest B. C. ages, they excavate Pompeian lava, they dig in Egyptian sands, they overturn the stones of Crete, and the trail of the powder-puff, the eyebrow pencil, and the lip stick is over them all. They conclude that Eve undoubtedly painted her eyebrows with the pointed end of a burnt stick from the very first fire which Adam built after they moved out of the apartment in Eden. As there are no contemporary portraits of the result, we can only hope that she did it with discretion. For



DEUILLET

A black velvet gown with green taffeta and jet trimming refutes the theory that black is altogether mournful

exaggeration, ridiculous in so many cases, is fatal here. There are women who indulge in a perfect orgy of facial decoration and wear enough paint to furnish quite a colony of Indians, without improving the appearance of a single feature by the process. Because, in her latest comedy, Mlle. Chose, who is known to be nearing fifty, preserves the illusion of being eighteen by the clever manipulation of cosmetics which are seen from a distance, across transforming footlights, these decorated ladies imagine that they achieve the same effect, although they are seen close at hand and in the all-revealing light of the sun. They quite forget that stage light subdues the most brilliant hues, and so the result of their efforts is disaster, pure and simple.

THE DUTY OF WOMAN

But there is really no successful argument against the clever and appropriate use of cosmetics in every-day life, for in this matter every con may be refuted by a whole flock of pros. If a woman has straight hair and wavy locks are more becoming to her, she uses an iron as a legitimate aid to making herself attractive—which is an integral part of the Whole Duty of Woman. Just so, she may resort to the use of bistre, if she is afflicted with white eyelashes and eyebrows. In neither case has anyone the right to criticize or to interfere. But, moderation, mesdames. It is especially wise to cling to moderation in these war times, when we are banded together to avoid extravagance in all things. And besides, make-up and mourning are two things which seem to have a natural

incompatibility. A woman in widow's veil and sweeping black robes, with one eye more darkened than the other and a rose pink flush upon her cheeks, produces no feeling of compassion or sympathy, but, instead, strikes a jarring note which is out of keeping with our ideal of womanhood. The war, which has wrought such untold harm, may accomplish a little good, as well, if women but abolish exaggeration of make-up with all the other superfluities which they have relinquished "for the duration of the war."

MAKING THE HOTEL HOME-LIKE

Among the many readjustments which war has forced upon Parisiennes, are those in their domestic life. Many, in the absence of the male members of the family, have left their



THREE MODELS
FROM LANVIN

Paris is making its dinner hour more festive by such frocks as this of gold lamé covered with gray crêpe embroidered with reddish brown pearls



Paris has developed a perfect passion for pearls; dozens and dozens of white ones border this negligée of blue Georgette crêpe and trim the cap to match. The garland of roses is of pink and green beads



WORTH

Knowing the Parisian enthusiasm for black, the designer, when he made this gown of marron wool velours stitched with wool, put it over a skirt and vest of black satin



When a Paris gown decides to be simple, then nothing could be more so. This subdued frock is of black satin trimmed with black jet embroidery



WORTH

By putting a brown homespun coat with a green duvetyn belt over a brown and green checked homespun skirt, this kolinsky-trimmed suit achieved great charm

houses and installed themselves in near-by hotels. It is astonishing to see what ingenuity has been here displayed in creating the illusion of home with the aid of simple materials. Even if one has a single room, one prefers to receive friends in private rather than in the general reception rooms of a hotel. Those who can afford but one room often make it into a boudoir by changing the bed into a divan. They also make provision for serving tea prettily and conveniently, and, by bringing from home the many little things they specially like, they soon turn the barest chamber into a room



Paris, like the rest of the world, depends on its old reliable friends for everyday matters; witness its use of faithful blue serge in a trim business-like frock, with only a bit of blue embroidery and bone buttons for trimming



When the designers and all those other people who are needed to make a Paris gown the perfect thing it is, had quite finished with their mysterious rites and operations, this satin frock found itself all black and blue



Her coat of light Bordeaux velveteen, with a collar and broad cuffs of muskrat and gold buttons, has ingenious sleeves which might be made as convenient as those worn by the Heathen Chinese



The Parisienne can be demure and sombre as to costume for just so long, and then she is sure to appear in something as striking as this seal-trimmed coat of purple brocade with gold tasseled cords



Total abstinence from wool is a climax of patriotism which has its advantages in a black satin coat, effectively lined with black and white figured silk, and trimmed with strips of blue monkey fur

MODELS FROM POIRET

were always just at the point of returning them. But what does it matter, after all, so long as the result is good for business? Is not the Marquise de Chabannes charming, ready to start on a mythical voyage, in an embroidered frock worn under the most perfect of motor coats? Her gown, sketched at the lower right on page 38, is of bure, in pomegranate colour, and is finished at the edges with a sort of blanket stitch in yellow and red. There is a belt striped with the same colours. The hat is a cap-like affair in an amusing shape, made of very dark blue silk and embroidered in the same colours as the frock with motifs which are placed very close together to give the effect of being a part of the material.

A few women of exquisite taste wear only white, even under their lovely afternoon furs or their heavier but indispensable fur coats. Such a costume may consist of a very simple all-white frock, or of a white blouse and skirt, according to the circumstances. In either case it is always a great surprise when the wearer slips off her mantle and shows the immaculate costume beneath.

Many women make the mistake of assuming that a fashion which is popular is necessarily smart, whereas it is rather the converse which is true: if it is popular it is not smart. To be chic a thing must be seen seldom, and it must be worn by certain women of approved taste, whose sanction will make it fashionable within a few months. This is especially true of blouses. Blouses offer an opportunity to adapt a style to one's personal taste, making it quite different from the models which are manufactured by the thousand. The Poirer blouse on page 37 is very new and shows an inimitable touch in its embroidery and in its neckline. The linen is so fine that it is semi-transparent and shows, faintly, the pink or black ribbons of one's lingerie. These details give an incomparable charm to a blouse. The costumes of the French peasantry have also been used as models for the newest blouses. Some models are copied from the much-pleated blouses of Brittany, others imitate the moujiks of Russia, still others repeat the fichu of the martyr queen of France, but each one has the personal touch as well.



V stands for vogue, as anyone can see by looking at this very smart gown of black velvet combined with turquoise taffeta and trimmed with rhinestones



Her pink ribbon belt didn't really need such large eyelets, but she was wise enough to know how effective they would be on a black tulle and satin frock

which has real atmosphere and personality. With wall-hangings, flowers, a bowl filled with fruits, and one or two pieces of particularly cherished furniture, a woman may recreate her own milieu. Women find a new piquancy in this *vie de voyage*, experienced within a few steps of home, in a city in which they have always lived. Quite as though one were traveling, all the thrills of adventure are experienced without any of the discomforts. The illusion is assisted by the trunks which have to be as carefully packed for the trip across the street as for a voyage or an automobile trip.

MOTOR COATS WITHOUT MOTORS

Amid all the deprivations of war, it seems as if one missed the distraction of these motor trips more than almost anything else. Witness the persistent way in which we buy coats and hats, especially designed for motoring, quite as if the military authorities who requisitioned our cars



This blue diagonal cloth followed the straight and narrow way of patriotic suits, and the blue china buttons were just as circumspect. The fur bands are of rabbit



Because Paris is partial to gray and to fur-trimmed coats, this coat is of gray wool velours with opossum in ever so many places and with a belt of silk cords

MODELS FROM JENNY

Under the topcoats and the trotteur jackets which Jenny turns out in such perfection, one comes upon all sorts of unexpected and charming surprises in the way of blouses.

It is at luncheon in the restaurants or hotels that one has the best opportunity to see what Paris is wearing. The lack of coal which is having so great an effect upon our clothes is responsible for all sorts of cleverness and originality in the way of gilets of silk or of Shetland or Russian wool, fine enough to be taken for silk voile. They are as common as butterflies in summer and as varicoloured. Some have long or half-long sleeves, some have clinging sleeves, still others have sleeves of chiffon so that the coat will slip on more easily, and all show an ingenuity of design which makes an elegance out of a necessity.

FOR AFTERNOON AFFAIRS

The models illustrated in this article reflect the exact note of the clothes which

are being worn for luncheon or for afternoon affairs in Paris, at the present time. The hats are all small and have veils of the same colour, with large dots or designs. This style of hat necessitates the persistence of the round simple coiffure, which outlines a pretty head so charmingly.

For dinner, in spite of the hermetically sealed bow windows, the dining-room has taken on a more festive air than it wore last year. Women in gowns somewhat décolleté give a note of gaiety and an illusion of warmth. Paquin, Jenny, and Poiret have designed special gowns for this dinner hour. The full evening toilette, with its low-cut bodice, is no longer permissible, but the greatest cleverness is shown in the arrangement of beautiful materials, and novel effects, which are apparently quite simple, are contrived with knowing ingenuity.

In the evening, Mademoiselle Cécile Sorel, of



POIRET

This is a white linen version of the peasant blouse of Brittany, with a finely pleated bodice and braided sleeves

on the ribbon of a lorgnon or a monocle, and occasionally on the clasps of a velvet or light leather hand-bag one sees precious stones. Many women have a bag to match each of their costumes. Some are mounted in tortoiseshell and some in cut steel; many are beaded, and sometimes the beaded motifs are mixed with others painted by hand, as in the bags sketched on page 38.

Every time that the Count de Montesquiou speaks in public, a large and fashionable audience comes to hear him. The conference held recently at the Georges Petit galleries, for the benefit of "Les Amis des Artistes," was really a reunion of the smart world—a thing which has become very rare in these days. Every woman

abandoned her cherished trotteur for the occasion and appeared in more formal garments. Madame Ida Rubinstein was among the performers and, as always, her plastic beauty was much admired. Her gown, sketched at the top on page 38, was of black velvet embroidered in gold, in the style of the Renaissance. The Chantilly lace sleeves were transparent, giving the effect of long mittens. Her very original coiffure was of silver, set with brilliants, and her whole costume was in harmony with the verses which she recited in her thrilling voice. In the audience at the benefit was the Duchess de Grammont, enveloped in a cape of black satin and wearing a feather toque which resembled a great bird with outspread wings. The Countess de Ludre, in steel coloured velvet embroidered in chenille, also wore one of these winged toques, in metallic blue. Mlle. Sorel wore a long cloak of broadtail with a hem of marten. Her amus-



MARTIAL AND ARMAND

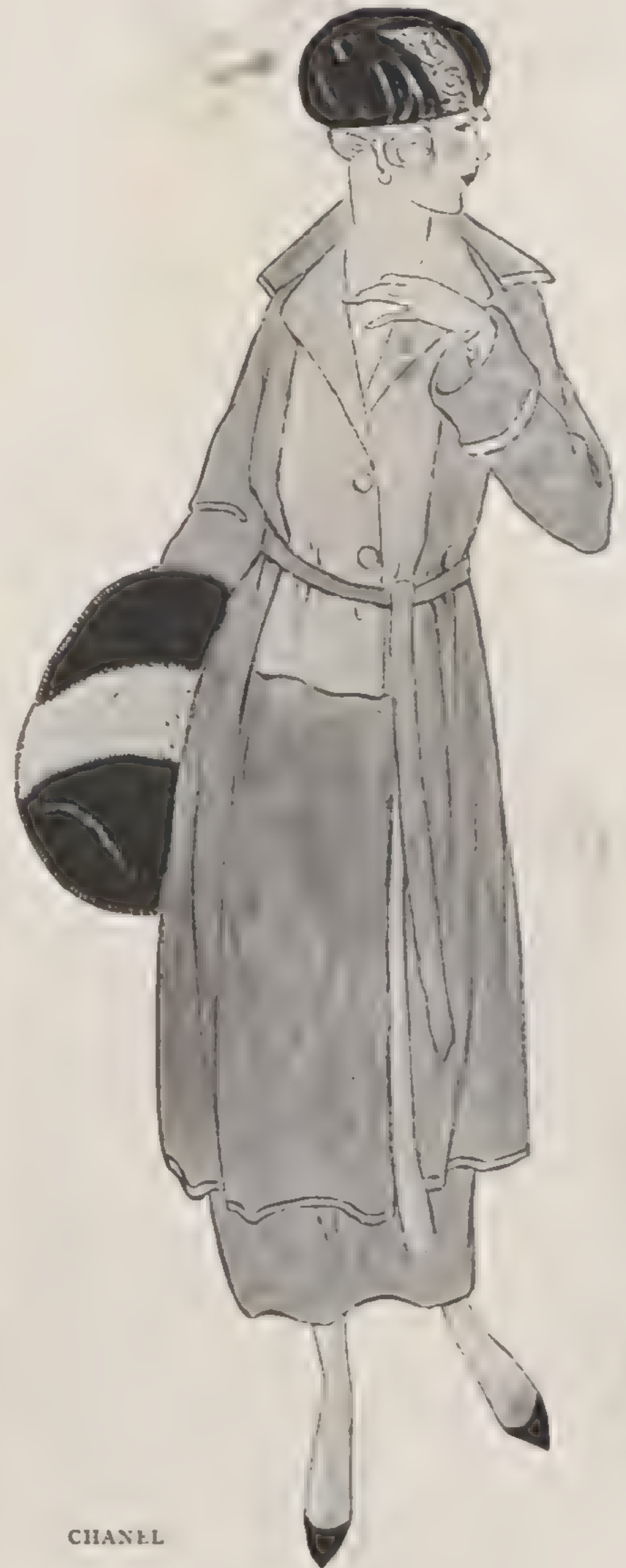
Purple chiffon veils this silver-cloth underskirt, and purple velvet begins as a sash and ends as a train

the Comédie-Française, almost always wears a long chemise gown, embroidered or draped in antique folds, and made of some thin fabric in a pale colour. The Princess Lucien Murat adopts Persian effects, well-suited to her type, and Madame de Blest Gana wears, among other charming models, a creation of Lucile, in black chiffon velvet. The gown of black satin and tulle, sketched at the upper right on page 36, has large slits outlined with jet in the front and suggests the days of the Renaissance.

In the matter of jewellery, the only permissible ornament is the string of pearls. Sometimes, however, a jewelled slide glitters brightly



In spite of its Greek pattern, this tea-gown, designed by Lucile for Mme. Mona Delza, who is now playing at the Théâtre Edouard VII in Paris, has a Spanish air



CHANEL

There must be a place in the sun even in a Paris winter for this gray jersey cloth suit with a brave yellow gilet

ing little hat was of postilion shape, like that of a Balzac character of 1840. The crown was somewhat pointed and fell back on itself; it appears on page 38, at the upper right. Many of the women wore small hats of feathers or breasts with wings arranged to make them look like the man-birds who have flashed through the air over Paris ever since the early days of the war. Paris has always reflected the events of the day in women's clothes, so it is natural that this winged headgear should appear to recall the aeroplane and to remind those who might forget, of the heroism of these guardians of the city.

J. R. F.



MARTHE GAUTHIER

To keep up one's spirits on a dull winter morning, one might wear a purple silk breakfast jacket, embroidered in gold and silver and orange.



The picturesque beauty of Mme. Ida Rubinstein, who recited at an artists' benefit, was set off by a black velvet dress, embroidered in gold, in the Renaissance style



At a benefit for artists given at the Georges Petit galleries, Mlle. Cécile Sorel wore a black velvet hat in postilion shape, with a draped crown



The newest toques are of feathers with sweeping wings, like this one perched becomingly on the head of the Duchess de Grammont



Every costume has its bag these days. This one is of brown velvet with a motif of steel and black beads, and a long bead tassel



Fur bags are very fashionable this winter. An especially charming one is made of sealskin and painted velvet and coloured beads

BAGS FROM PREMÉT



Yellow wool embroidery in blanket stitch and a striped red and yellow belt enliven a dark red costume worn by the Marquise de Chabannes

BAZAARS AND BENEFITS HAVE TAKEN THE

PLACE OF THE ONCE INDISPENSABLE

"FIVE O'CLOCK" OF THE PARISIENNE

GERALDINE FARRAR

WEARS FOR VOGUE THE

NEW GOWNS AND HATS

FROM HER WINTER WARD-

ROBE BY HENRI BENDEL



Every successful frock has one salient characteristic upon which its charm depends. Sometimes it is the use of exquisite colour that makes a frock lovely, sometimes it is the use of filmy tissues or billowing lace or cleverly applied trimming, but never does the perfect frock flaunt, at one and the same time, several equally strong features, all clamouring for attention. This gown, you see, is of very heavy silver brocade—quite sufficiently lovely without the aid of other tissues—and the material is beautifully draped, so that it may proclaim its true richness by fold upon fold of the heavy material. The only trimming is a garniture of rhinestones and pearls, which emphasizes the shimmer and sheen of the dress



Around the shoulders of this frock of blue and gold brocade is laid a flounce of lovely black Chantilly lace; this is put on without a fold or a ruffle, and it falls over the wearer's shoulders so that it displays, rather than conceals, their charming line. Tucked into the bodice, right in the front—it's a demure little frock, for all its heavy brocade and lace—is a sapphire blue rose that just matches the velvet ribbon belt. It must have been hard to find exactly the right hat for this frock, but they undoubtedly did; and it is made of gold lace and fur



We are particularly fond of this hat, and not just because of the person under it; either, although we must admit, that does influence us—it would anybody. The foundation is a frame covered with black tulle, all simple enough, and with nothing particularly thrilling about it. But then—and this is where the good part begins—there is a sable crown, which you would think would be achievement enough for any hat. However, this hat goes further, for over the brim and springing from the top of the crown in a strange fountain, are black aigrettes

The heavy brocade of this blue and silver frock is patterned with an extraordinary design, one of strange exotic flowers and their equally strange foliage. Around the top of the bodice and over the shoulders are bands of rhinestones; they add a piquant sparkle to the gown and carry out its spirit of almost tropical gorgeousness. The ends of the sash fall sheer and straight, because they are weighted with fringes made of blue and silver beads



© Victor Georg

THOUGH THE STAGE MAKES MANY DEMANDS UP-

ON THE PRIMA DONNA, EVERY-DAY LIFE HAS

ITS EXIGENCIES TOO, AND IN THESE BENDEL

COSTUMES GERALDINE FARRAR MEETS THEM ALL

One of the hardest things in the world to do is to describe a costume that is all very simple in line and extremely lovely in colour. It makes you feel a little as if you were describing a beautiful sunset,—and that's always poor. It's really better just to give the bare facts of the case, and to say, "This street frock is of Nattier blue velvet, with a belt of pale yellow and blue moire, and the hat is of black velvet, trimmed with white and black calla-lilies"

The flamboyant gown has its hour, of course, but, somehow, when you've seen gown after gown of almost savage colour, and watched all the charming women you know, change their delicately tinted and exquisitely etched personalities to those of oriental and, perhaps, a trifle exotic colour, you begin to long for a simple white gown like this: it's just white satin, beautifully draped, and crystal beads that give it a fresh sparkle that is part of its charm



Baron De Meyer

MRS. ARTHUR STICKNEY

Mrs. Stickney before her marriage was Miss Sally Currier, daughter of Mr. Guy W. Currier, of Boston. At present Mrs. Stickney is giving much of her time to war work and is acting on the committee of the Saint Louis Navy Comforts League

LAUGHTER,—THE REACTION OF ADVERSITY

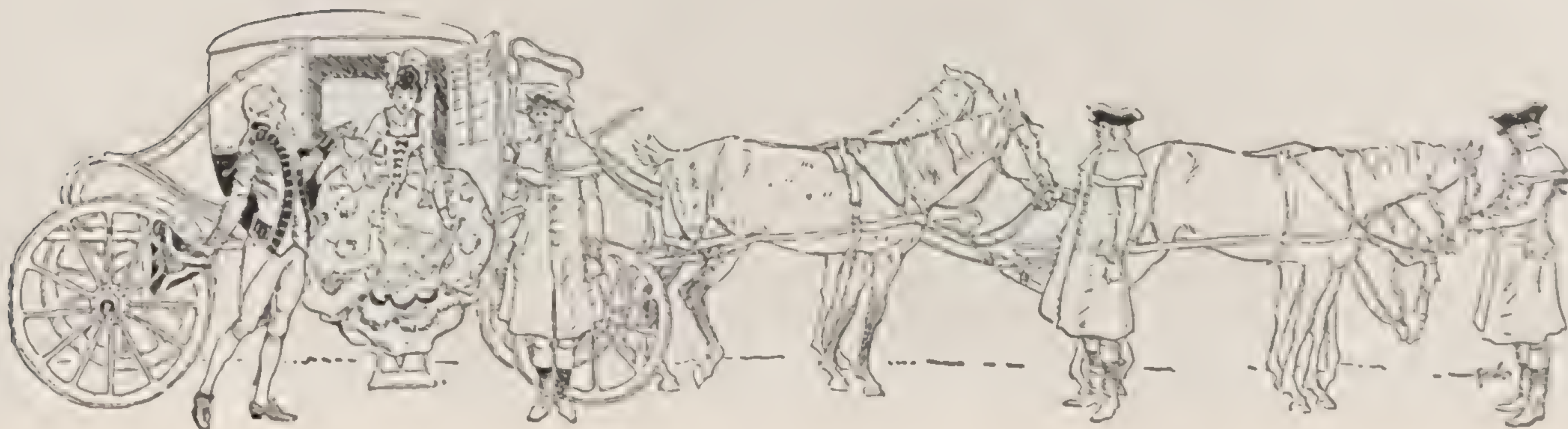
The Phenomenon of Continued Gaiety Does
Not Mark the Nation at War as Heart-
less and Frivolous, but Rather as Seek-
ing the Imperative Relief of Laughter

IT is one of the phenomena of a time of stress that people seem to pursue the search for pleasure with redoubled eagerness. "With a light heart" the inhabitants of Paris declared war on the Prussians in 1870, and throughout the months when the enemy was at their gates, and starvation was stalking through the streets, the tinkle of operettas and the laughter of farces continued in the theatres. In England, three years ago, when Kipling was calling upon his countrymen "to face the naked hour in silent fortitude," the people decreed the banishment of serious drama from their theatres, and called for the deluge of farce and musical comedy, which has continued ever since. And in America, after almost a year of participation in the most terrible war in history, the desire for amusement seems to be but little abated, and it is the theatres with plays prevailingly frivolous or transient in tone that are drawing the largest audiences. Such a reaction to the summons of war, to the call for exalted thinking and self-sacrificial living, is not exceptional. It has been the rule in most of the warring countries.

ONE'S first feeling, in considering these paradoxical phenomena, is a disagreeable sense of disillusion. Are the peoples taking their vows, consecrating their blood and treasure, only for the sake of rhetorical effect? Is there an eternal perversity in human beings which impels them to fiddle while Rome is burning? One does not willingly believe it. Doubtless there are many individuals who are unrepentantly frivolous. It is easy to revel in the mellifluous polyphony of fine phrases. It is natural for the selfish person to seek in pleasure a refuge from the call to sacrifice. But it is not so easy, as Burke pointed out, to draw up an indictment against a whole people. Is it not possible that the apparent frivolity which the American people, and the English and French peoples as well, seem to exhibit in the face of the present crisis, is in reality a wise and wholesome fortifying of the spirit to meet "the naked hour"?

WHEN an army is crossing a bridge it breaks step, in order to avoid that constant rhythmic vibration that would tear the cables apart like threads. The bridge can endure any amount of direct strain, but it cannot stand that ceaseless pounding in the same rhythm. It is said that in a certain European cathedral there is a vaulted chapel so nicely attuned to a certain musical note that the constant sounding of that note would shake its stones and bring them tumbling down in ruin. Such a structure is the human organism. It demands variety for its very existence. And when the pressure in a certain direction is strongest, it instinctively seeks its self-preservation in the opposite. Ceaseless high thinking will tear down the human organism as effectually as ceaseless hard working. There is something profoundly wise in the old sagas that represent the bravest fighter as the loudest laughter and the heaviest drinker. This rush of people to the theatres and concert halls is perhaps a wholesome search for something with which to rebuild war-worn nerves. It is a search for that best recreation which is a re-creation of the whole man.

CERTAIN members of Lincoln's cabinet once chided him for his habit of interrupting serious cabinet meetings with a funny story. Suddenly becoming grave, Lincoln replied: "Gentlemen, the strain of this war is so terrible that if I did not relieve it with such stories I should die."



A MOTOR CORPS THAT IS MANNED BY WOMEN

"EIGHT-THIRTY?" repeated Beatrice. "On duty at eight-thirty and not through until six-thirty? I don't see how I could—no, really. Er—mother wouldn't think of letting me do it. And besides, the cap isn't becoming to me at all." Beatrice's eyes wandered round the big entrance hall, catching a regretful vision of the poster that had lured her into this mad National League for Women's Service. Joan of Arc looked so awfully well on her tall horse, with all those women crowding around her inspired stirrups—farmers and gardeners, writers and painters, speakers and—yes, chauffeurs. She had seen the girls of the Motor Division flash up the Avenue in their trim khaki uniforms, and had thrilled to witness the smart salute rendered by the traffic man at Forty-second Street. But eight-thirty! Was there such an hour?

"Do you have many applicants like her?" the inquisitive visitor asked of the woman at the information desk, as Beatrice disappeared through the revolving doors.

JOINING THE MOTOR CORPS

"Oh, no. You can generally tell them by the rapt light in their eyes before they begin to talk. If they don't rise to that 'eight-thirty' lure, I tell them that the Motor Division women all have to take a course of shop and road instruction that covers fifteen periods of three hours each, and pass with a grade of at least eighty per cent. Once in a while they seem to think they already have the equivalent of it. Then I hand them the outline, and by the time they get down to Lesson 2, Question 2, 'In a four cycle gas-engine, when the crankshaft makes one thousand revolutions, how many revolutions will the camshaft make? And how many?'—But you wanted to see Lieutenant Baylis, didn't you? There she is. Quick or somebody else will catch her."

The visitor hurried after the lithe khaki-clad figure with the Sam Browne belt and the buttons stamped "National League for Women's Service." She looked just like a well-set-up little English officer-boy, did this acting captain, except for the workmanlike skirt. She had pockets enough to carry everything from a powder puff to a machine gun, and her smart shoes were meant for walking as well as for looking at.

Lieutenant Baylis is the head of the Motor Division of the National League for Women's Service, New York City Branch. While not regularly a part of the Army, and not entitled to a modification of its uniform, as are their League sisters in England, the members of the Division work regularly for all branches of the Service, as well as for the Red Cross, the Exemptions Board, and various municipal War Committees, such as the Mayor's Committee for National Defense. The requisites for active membership are, first of all, that one should own one's own car (several of the members own more than one), and should be willing to devote it, plus the necessary gasoline, to one's needy country at any hour of the day or night, with oneself as chauffeur. In practice, this means being on duty for four-hour shifts, from eight-thirty to six-thirty, but no promises are made as to the continuance of this peace-time schedule. However, one has to be a real chauffeur, not a mere disturber of the traffic. A state chauffeur's license is required and must be backed up by a mechanic's certificate from

The National League for Women's Service Is Working Hard, Both to Win the War and to Convince the Army That Women Are Good Soldiers

BY B. D. THORNLEY



The members of the Motor Corps specialize in practicalities. Here Private Caroline Mountain is changing a tire in record time, under the scrutiny of Sergeant Virginia Chandler (at the left), Private Florence G. Finch, and Lieutenant Adelaide B. Baylis (at the right)

one of the three best schools in New York. Then one must take the Oath of Allegiance, solemnly administered by a Federal official, after which one must repair to an army medical officer—who, quite possibly, will fail to understand one's seriousness of purpose and may confuse one with Christabel Pankhurst or the White House pickets. But sometimes an

eye-ear-and-heart examination is performed and a favourable verdict rendered, even by an opponent. One might even convert him, if his battalion should need a car later on. One might perchance do it now, if one stood up like Colonel Vera What's-her-name while being inoculated for typhoid and paratyphoid—the very names of which are warranted

to sift out the chaff from the wheat. And is this all? Good gracious, no! This is merely preparatory. Inoculation pains disposed of, one begins a system of study which includes regular classes in bandaging, semaphore signalling, International Code work, stretcher drill, and military setting-up exercises. In fact, all of the army drills, except the Manual of Arms, are covered. And then one begins to learn New York.

"But—" the visitor objected, at this point in Lieutenant Baylis's explanation. Lieutenant Baylis smiled.

"Yes, we're apt to think we know all about it, just because we've lived here all our lives. But, for example, what do you know about water-gates? Could you tell me where all the fire stations are, or the arsenals, or armories, or police stations? Do you know all the torn-up places in the streets and the shortest routes to avoid them?"

"Certainly not," said the visitor, decidedly. "Only the Patron Saint of Subway Contractors could know that."

"Nevertheless, we have to learn it all. What if a ship were leaving the port, had an unexpected bit of room in her hold, and we could get a Red Cross consignment to her if we made it in sixty minutes—but not in sixty-five? We've carried everything from hospital supplies to tobacco, and we've made good time."

"How good?" asked the visitor, eagerly.

"No," the Lieutenant smiled. And again, "No! The traffic men are our best friends. Would you want me to get them into trouble? We carry, in our caps, a list of all the important places in the city. And so far we've always been in the place where we were needed, in time. That's all I can say."

"You have 'sealed orders,' they tell me,—having to do with troop moving?"

THE CORPS CAN KEEP A SECRET

But the League didn't make any mistake when it chose Lieutenant Baylis as head of the Motor Corps and dispenser of information to visitors. The Lieutenant—unlike Eve and Pandora, not to mention Samson and King Solomon—knows how to deal with unwarrantable curiosity. If she were the little English officer-boy she so much resembles, she could talk about what she and her associates had done and no one would blame her. But the Motor Corps is on trial. The Army thinks—ssh, don't laugh—that women can't serve the Government because they (unlike men) can't keep a secret. Therefore, when you ask a member of the Corps for specific data as to where she was and what she did, yesterday, for instance, she turns innocent blue eyes on you and says that she forgets, or that she has a headache, or is understudying Secretary Daniels.

Of course, rumours creep out. It is a woman who drives a quartermaster, carrying one hundred and twenty-five thousand dollars, every week. But what quartermaster? And where?

FOLLOWING THE ENGLISH-WOMEN

"We believe in preparedness," says the Motor Corps. "In fact, that's why we were organized at all. We're working, not so much for what we can do now—though they certainly keep us busy—as for what we will do later on, if the war lasts. You see, we have England as a sort of road map. The Englishwomen were in the same spot three years ago but now (Continued on page 80b)



Underwood and Underwood

The tire changed, Lieutenant Baylis reviews her troops, backgrounded appropriately with a Peerless and ready to give efficient service to a grateful country

S E E N O N T H E S T A G E

THERE is a common feeling that something is the matter with the contemporary theatre; but, in their diagnosis of the case, a multitude of learned doctors disagree. Some prescribe an emphasis on scenery and lighting, some an emphasis on acting, some an emphasis on authorship; one group insists upon a straiter mood of realism, another recommends a more wide-winged freedom for romance. Many "new theatres" have clamoured for attention in the last ten years; but each of them has asserted its significance by appealing to a different ideal. In such a period, an open-minded critic of the drama finds himself amazingly belaboured by a world at war, with many standards crashing down upon his forehead and many other standards pricking upward underneath his chin.

THE CASE OF GRANVILLE BARKER

The chaos of the current moment may be illustrated by referring to the case of Mr. Granville Barker,—a man of young and eager mind who knows the theatre and desires to render a true service to the current drama. In 1910, Mr. Barker wrote and offered "The Madras House," with the obvious intent of making the drama look like life itself, with all its inchoateness and its consequent inevitable dullness; and, only a year or two later, Mr. Barker was producing Shakespeare in a revolutionary manner, with the obvious intent of making the drama look like decoration,—an art more utterly removed from life itself than any other which is recognized in the æsthetic category. At present, Mr. Barker does not seem to know precisely where he stands, either in his attitude toward stagecraft or in his attitude toward authorship. He wants to do something for the theatre; but, bewildered in the midst of a myriad incentives, he no longer seems to know

This Is a Chaotic Period in Drama; With the Clamouring of "New" Theatres and the Jarring of New Creeds, the Audience Finds Itself Bewildered

By CLAYTON HAMILTON

(Right) Jacques Copeau and his company of players at the Théâtre du Vieux-Colombier (we told you all about them in a recent issue of *Vogue*) are going to present, this winter, a series of French plays, ranging from the classics to the more modern drama



(Below) Following their presentation of Molière's comedy, "Les Fourberies de Scapin," the Copeau Players performed a ritual, "The Ceremony of the Coronation of Molière," in which the various ages of the drama are presented in dance and pantomime, and homage is done to a bust of Molière

exactly what he ought to want to do. In no other antecedent period of history has the current drama, at its best, appeared to be so heterogeneous, or has the current theatre been presumed as a laboratory for so many contradictory experiments. What is a critic to say, when he finds himself dragged hither and thither, at the same time, by such antithetic artists as Gordon Craig and Gerhardt Hauptmann, or Rostand and Pinero, or Galsworthy and Maeterlinck, or Synge and Shaw, or Belasco and Copeau? Each of these artists—and the list might be augmented by many, many others—is trying to redeem the current theatre from its admitted lassitude and lethargy; but each comes forward with a special panacea that shows no logical relation to the remedy that is offered by any of the others.

When doctors disagree, the patient suffers; and there seems to be a danger that our current theatre may die of inanition while the experts are conferring in regard to the procedure most likely to galvanize it to that new activity which is eagerly desired by the uninformed unthinking public. It seems, indeed, a sort of pity that such able men as Mr. Craig and Mr. Galsworthy should be working simultaneously to such antithetic ends.

THE THEORY OF GORDON CRAIG

Mr. Craig, for instance, has undeniably exerted a stimulating influence; and yet his theory, considered basically, is excessive and insane. Mr. Craig conceives the drama as a kaleidoscopic pattern of lines and lights, of colours, forms, and rhythms. He regards the stage-director as the ultimate supreme commander of the collaboration required by this compound art. He even goes so far as to express a desire to abolish both the author and the actor, in order that the



Two photographs by Charlotte Fairchild

stage-director may not be hampered by any intermediary artists in the expression of his imaginative ideas. He would supplant the actor by a super-puppet, moving in a visual region of concordant lights and shadows in which words would be superfluous.

The remedy recommended by Jacques Copeau is, at all points, opposite from this. M. Copeau agrees with Hamlet's dictum that "the play's the thing"; and he devotes his effort solely to the task of evoking the mood, and delivering the message, of the author. Secondary to the author, in hierarchical importance, M. Copeau regards the actor. He conceives the actor merely as a medium of art—a medium intended to transmit without disruption the intention of the dramatist. The actors of his company are trained to work not egotistically, for themselves, nor even mutually, for each other; but altruistically, for the author. For scenery, properties, lighting, and the paraphernalia of what is called "production"—for all, in other words, that Mr. Gordon Craig supremely cares about—M. Copeau evinces very little interest. His point appears to be that, if the play is worthy in itself and if the acting is adequate to the occasion, the public will have no attention left for the trappings and the suits of scenery. This thesis is a little reminiscent of that boastful utterance of old Dumas—"All I wanted was four scenes, four boards, two actors, and a passion."

The facts regarding the foundation by M. Copeau in Paris of the Théâtre du Vieux-Colombier, and the subsequent transference of this interesting institution to New York, were sufficiently set forth in a recent issue of this magazine, dated December 15, 1917. At present, our concern is with the theories of this director, and with the effect of his theories as shown in practice.

MINIMIZING SCENERY

This effect may, perhaps, be studied most conveniently by contrasting the Théâtre du Vieux-Colombier with another revolutionary theatre that has lately been established in New York,—the theatre of the Washington Square Players. The one achievement for which this local institution has been most justly and most generally praised is its originality and excellence in the domain of scenic setting. The acting of the Washington Square Players—considered as a whole—has hovered rather below par than above it; but their work in the department of scenery and lighting has been unusually interesting. But this is precisely the department that M. Copeau neglects, on principle. He asserts that if a play is good enough, and if the play is acted well enough, it will not need the adventitious aid of scenery. His stage is more empty than the stage of Molière and is nearly as bare as that of Shakespeare. When M. Copeau produces an Elizabethan drama, or a comedy composed in the earlier manner of Molière, he employs no scenery at all, but merely makes use of the traditional devices of a stage erected on two levels and accessible at once from many different directions. The "apron," the two proscenium doors, the balcony or "upper room," the practicable curtain, and the consequent employment of some set-piece of property "behind the arras,"—all these appurtenances of the old Globe Theatre on the Bankside are re-established for convenience in projecting classical or mediæval plays. For the exhibition of comparatively modern plays, however, M. Copeau removes the "apron," sequesters the two doors of the *avant-scène*, and ensquares the whole production behind a picture-frame proscenium. But, even under these conditions, the expected scenery is no more than hinted at by some summary arrangement of screens and curtains, and the necessary furniture and properties are reduced to an almost unimaginable minimum.

The test of this experiment, of course, is its effect upon the public; and the ver-



Alice Boughton

We are glad to know that Yvette Guilbert is appearing at the Théâtre du Vieux-Colombier, and that we may see her for five spellbound Friday afternoons and for five enchanted Sunday evenings, in a series of recitals



Arnold Genthe

Lou-Tellegen has not quietly slipped back into the legitimate, as so many actors do after a successful career in the "movies"; he has come with the unusual distinction of being the writer, producer, and actor of "Blind Youth," a play written in collaboration with Willard Mack

dict—at the moment of the present writing—seems to be that at least nine-tenths of all the patrons of the theatre of M. Copeau have not yet even noticed that he uses a minimum of scenery. An item that escapes attention cannot, by any means, be regarded as a necessary adjunct. M. Copeau, by adhering to the precept that "the play's the thing," has proved apparently—as a by-product of this thesis—that scenery is not the thing.

If this solution of the problem is correct, the producing manager has been rescued finally from the overweighing incubus of expense. Upon the simplified stage of the Théâtre du Vieux-Colombier, M. Copeau is able to produce a dozen, or two dozen plays, for less money than Mr. Belasco used to spend upon a single production, in that now foregone and obsolescent period when he cluttered his stage with countless congregated bits of "property." It is literally true to state that—granted the existence of his pre-established theatre—it did not cost M. Copeau a single sou to produce "*Les Fourberies de Scapin*." A saving in expenditure which permits M. Copeau to produce two dozen plays while Mr. Belasco is producing only one, is an item that deserves admiring consideration from economic students of the theatre.

THE MERIT OF OLD PLAYS

At yet another point, M. Copeau enjoys a manifest advantage over his confrères. Some of our best American actors have complained, from year to year, that they "cannot find a play"; and this complaint has been echoed and re-echoed by many of our most enterprising American managers. M. Copeau—having read a book or two—knows that hundreds and hundreds of good plays have been written in the past, and that any one of these may be produced at any time by any manager, without even the formality of paying royalties to an immortal author whose body has been dead for a century or more. With all of Molière to draw from, why in heaven's name should a manager pay money for the privilege of producing a new farce by Mr. George V. Hobart? M. Copeau has sagely figured that most of the old plays that he chooses for production will be new to nine-tenths of his public. And, for the public, is it not, from every point of view, a safer gamble to take a chance on some famous old play that one has never seen before than to take a chance on the newest, and possibly the poorest, composition of the passing hour? Molière, after all,—despite his reputation as the greatest comic dramatist that ever lived,—may turn out to be just as funny as Mr. Fred Jackson. This, at least, is the optimistic theory of the Théâtre du Vieux-Colombier.

LE THÉÂTRE DU VIEUX-COLOMBIER

The opening performance of the Théâtre du Vieux-Colombier in its new home in New York took place on November 27, 1917. The *pièce de résistance* was "*Les Fourberies de Scapin*," played without scenery on a stage of two levels. This farce was excellently acted, particularly by M. Copeau in the resilient and acrobatic rôle created, in 1671, by Molière himself, and by M. Louis Jouvet, in the character-part of old Géronte. This performance was preceded by an "*Impromptu du Vieux-Colombier*"—modelled according to the pattern of the "*Impromptu de Versailles*," and repeating many of the memorable lines of the original—which served to introduce the company informally to its new public in America. The programme was concluded with a solemn ceremony of the crowning of Molière.

The second bill, produced a few days later, included "*La Navette*" of Henri Becque, "*Le Carrosse du Saint-Sacrement*" of Prosper Mérimée, and "*La Jalousie du Barbouillé*" of Molière. These plays were all worth seeing, and all were

(Continued on page 72)

M A K E R S O F M U S I C

The Layman Finds That the
Esoteric Are Divided into
Two and Seventy Jarring Sects

By HIRAM KELLY MODERWELL



de Strelecki

This is Leopold Godowsky, whom James Huneker called "Superman among pianists"; Josef Hofmann too, has proclaimed Godowsky a master



© Mishkin

(Right) Mabel Garrison recently sang the Zerbinetta aria from "Ariadne auf Naxos" with the Symphony Society of New York



© Mishkin

Thomas Chalmers made his first appearance at the Metropolitan this season in "Faust." Previously to this he sang in the Boston Opera Company

A YOUNG friend of ours once permitted herself to bubble with enthusiasm, in the presence of an old bear of a musician, over a piece of music she had heard the day before.

"Madame," he said to her sternly, "that is pig-music," and turned away.

Our friend was wise enough not to resent this discourtesy, for she knew that the musician was a gentle enough person at heart, but one who, as musician toward amateurs, thought he must maintain the attitude of a surly dog. He revealed, a little more honestly than usual, the attitude which many musicians have toward the layman,—an attitude of hearty scorn, even of resentment. And yet the layman hails these connoisseurs with respect, for are they not experts? The connoisseur gave no constructive criticism; he conveyed nothing to the amateur except that there is "good music" and "bad music"; and this distinction bears no relation to the music one likes and doesn't like; and it is appreciated in its true values only by the sacred elect. After gleaning this, our enthusiastic friend dared not open her mouth in the presence of Knowledge. She was successfully bullied and remained in defenceless contrition.

DIVERSITY OF OPINIONS

Another enlightening thing our friend discovered was that, although each of the elect knew by direct inspiration which music was "good" and which "bad," still he was contradicted in his judgments by each of the other elect. The opinions which she had supposed were written into the sacred books for all time were disputed, flouted, and condemned with impunity by anyone who could master the jarring jargon. If the two and seventy sects could not agree among themselves, she asked, what right had they to rebuff the open-hearted amateur?

She took refuge in the old apologetics: "I don't know anything about music, but I know what I like." She kept silent among the elect, for fear of creating more unpleasant situations, and went her way to concert and opera, feeling that al-

(Below) Young as he is, Max Rosen has an enviable European reputation. Like Jascha Heifetz, he is a pupil of Leopold Auer

though music is a universal language, musicians are a strange, unintelligible, unmannerly folk, to be treated gingerly, like an old and privileged house-dog, who is to be tolerated, but must not be stroked lest he snap.

This situation, which originated in the days when America was being violently educated in music by foreign professors, is somewhat mitigated today, thanks to the irrelevant and casual criticism of newspaper reviewers, and thanks especially to the inordinate desire of artists to gain the suffrage of this despised amateur. Yet it persists far too much even to-day. The layman does not feel quite at home with "good" music, about which there still lingers the forbidding odour of the conservatory and its wisdom. Perhaps the reason for the popularity of opera lies in the fact that it is rather scorned by musicians and hence left a place where the amateur may bubble his enthusiasm without fear. On the other hand, what mere layman may dare the sacred atmosphere of the string quartet recital?

On the whole, it seems to us that the elect have been accorded far too much reverence. They have been permitted to frighten the untrained music-lover and to widen the breach between instinctive response to music and critical appreciation. Music, even the best of "good" music, should frighten no one. Highly technical knowledge is quite unnecessary for its appreciation. It is not lack of knowledge, but timidity, a sort of mental panic, that makes "great" music so forbidding to many a layman.

"GOOD" AND "BAD" MUSIC

Yet, of course, humanly speaking, there is "good music" and "bad music," and the gradual perception of the good is one of the rarest pleasures of the amateur. The layman may have discovered, if he talked long enough to his unmanly professor, that each of the elect cherished some particular standard, some peculiar and revered test, by which all music was to be judged. The possessor of this

(Continued on page 74)



SAVE WOOL AND SERVE THE SOLDIER



Her coat is of slendrette, that new, finely striped, wool material, the very name of which makes one feel modishly hipless



Even a frock of dotted navy blue foulard favours the slim silhouette—in spite of the fact that it is guiltless of wool



DESIGNS BY RITA SENCER

One may be reasonably warm—which is all that patriotism expects—in a gaily lined cape of khaki coloured shantung



Who would wish for wool when wearing a tuckered and scalloped frock of fine white shantung, impressively called regalia?

THERE are many signs by which to know the patriotic women:—by the knitting-bag full of khaki coloured wool upon her arm, by the lack of sugar in her tea, and, last but not most important, by the scarcity of wool stuff in her costume. If a woman is slender as to silhouette, if her coat ends in the neighborhood of her hips, if her skirt is as short and as scanty as her stature will permit, then one may know that she is truly patriotic and that she is doing her bit in the conservation of wool. Should she forsake cloth altogether and go about in silks and satins, then, indeed, her patriotism is paramount, for by wearing these materials to the exclusion of wool she is doing her utmost to keep Uncle Sam's nephews properly and warmly uniformed.

THE CONSERVATION OF WOOL

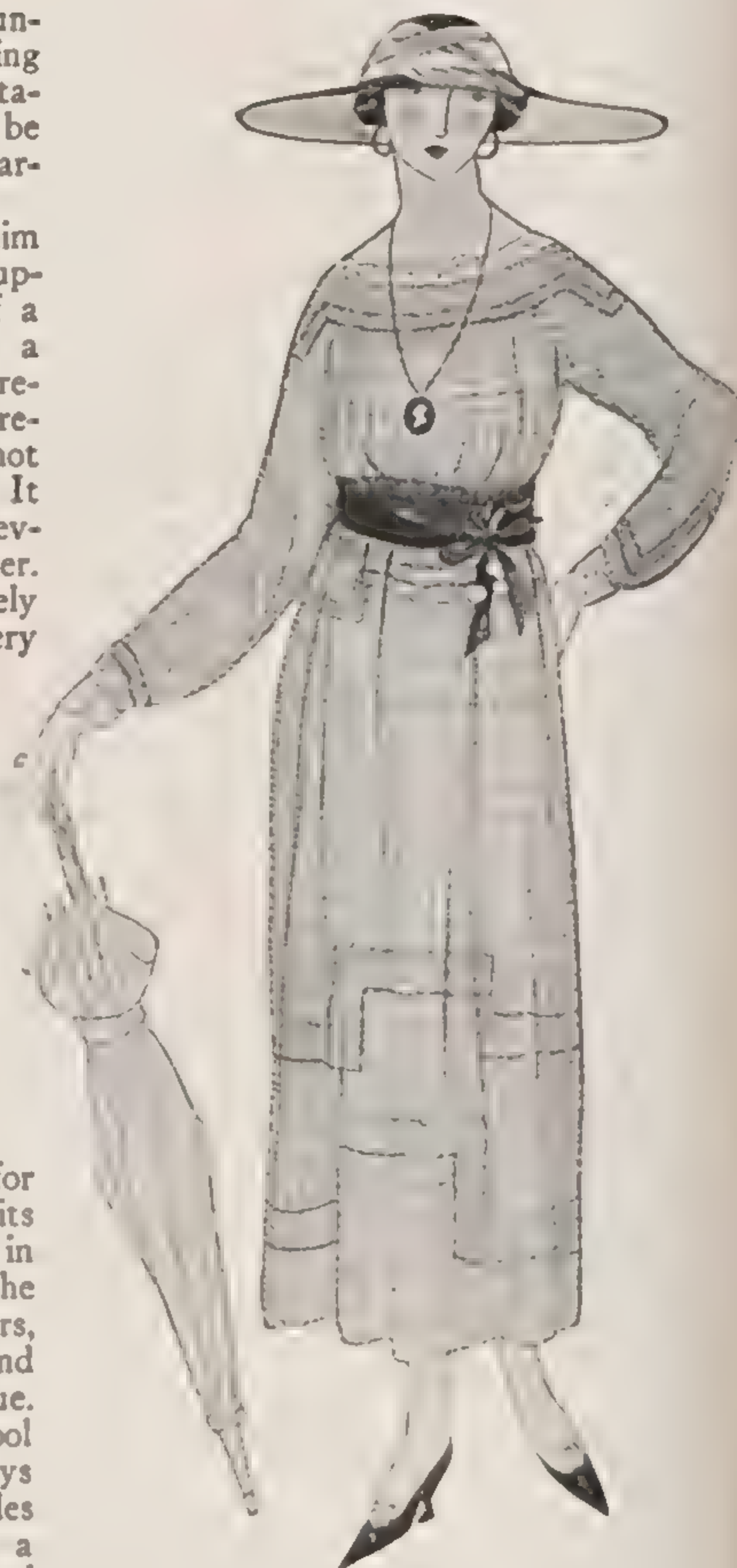
At first the government thought that the wool situation could be handled without restrictions, but recently it has placed wool under the control of the War Trade Board. Before this, however, the manufacturers and the makers of clothes had begun to conserve wool. To this end the men tailors are agreed that civilians shall sacrifice the flaps upon their coat pockets, the cuffs upon their trousers, and the belts upon their coats and overcoats. But when it comes to women the matter is much more difficult. As there is no desire on the part of the authorities at Washington to suggest that women wear a uniform of any sort, the matter is left to the discretion of the individual makers and wearers. At a recent meeting in New York, the important makers of women's clothes agreed to use no more than four and one-half yards of material fifty-four inches wide in any suit or dress for spring, and, if possible, to limit the quantity of material to three yards.

Therefore, the spring silhouette will undoubtedly be a slender one, and flowing skirts and voluminous coats will be tabooed. Combinations of material will be advocated and wool stuffs used as sparingly as possible.

A coat which is designed with the slim silhouette in view is pictured at the upper left on this page. It is made of a new wool material called slendrette, a fabric especially designed for the requirements of the new modes. It vaguely resembles broadcloth, although it has not the lustrous surface of that material. It has fine self-toned lines, as have several new materials of a similar character. Some of these, with the lines widely spaced or run together in groups, are very smart. From the same makers comes a new velours with an invisible stripe, which resembles wool coating; this comes in many soft colours. These materials, however, are exceptions, as most of the woollen mills are busy with government work, and no effort is to be made to tempt one, by means of new and beautiful stuffs, into the purchase of wool garments.

COLOURS FOR WOOL STUFFS

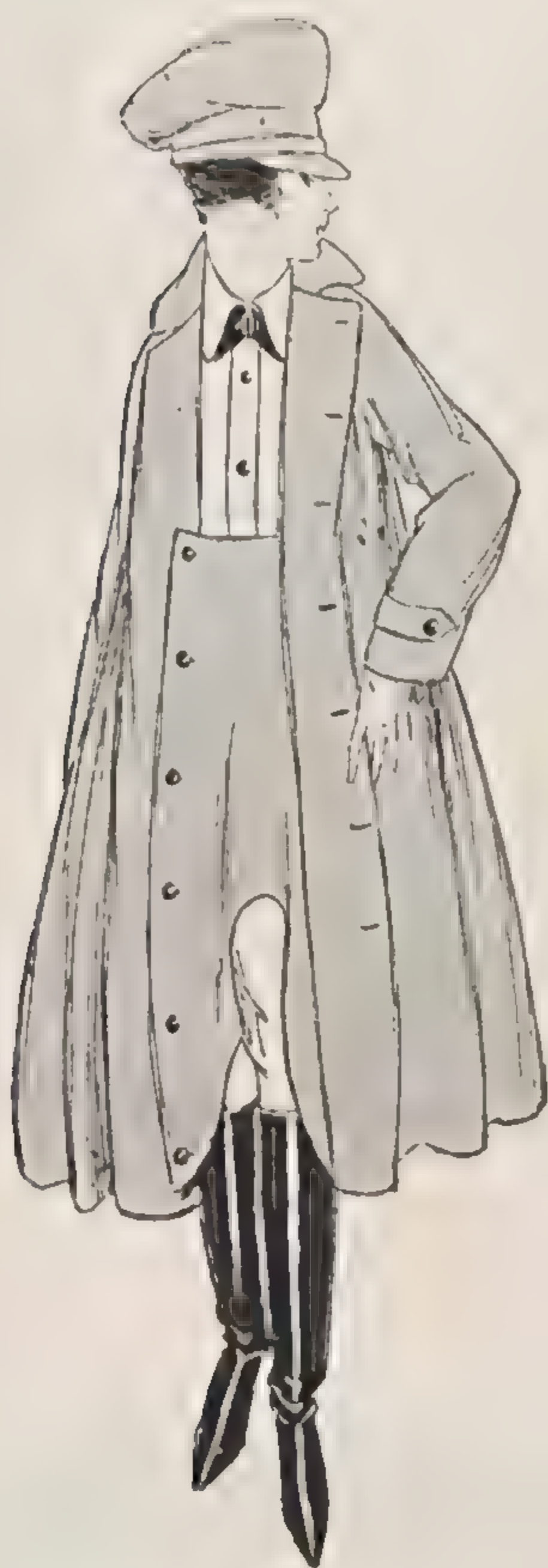
Soft cashmere coatings will be used for outer garments, and for the warm suits velours and duvetyns will continue in vogue. Among the few novelties of the season is a very smart new velours, checked in large blocks of the army and navy colours, khaki and navy blue. The predominating tones of these wool stuffs will be dull tans and slate grays and, next in importance, various shades of Chinese blue. Cashmere coatings in a very light yellowish tan shade, called cantaloupe, are exceedingly good, as are those in a darker tone in the same color. (Continued on page 80)



A country freshness and a city smartness are combined in a frock of brown and buff silkgingham with ecru collar and cuffs

A WARDROBE *for the* WOMAN WAR WORKER

For the Ten Thousand Women Who are Driving Ambulances,
Working in Canteens, and Nursing the Wounded Back of the
British Lines in France, English Shops Design Special Clothes



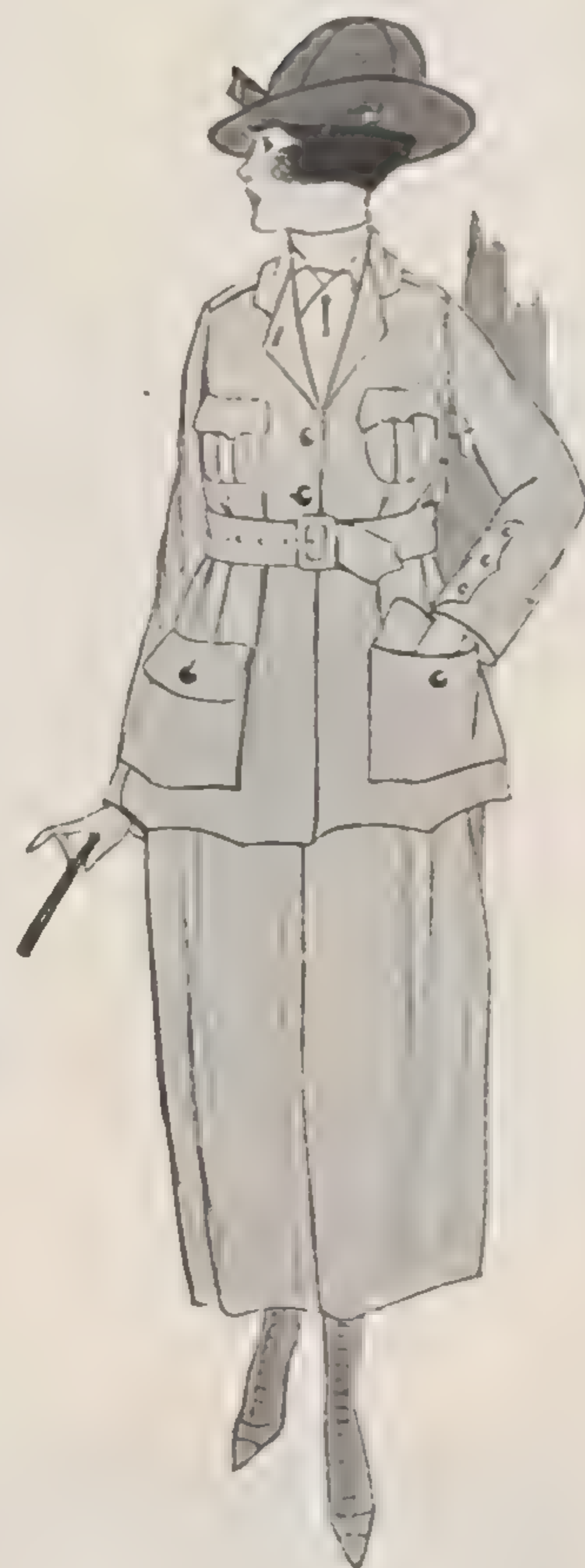
For the woman rider is a coat in water-proof material. An excellent idea is a detachable apron to keep the saddle dry; from Cording



A tailored blouse of warm khaki-coloured Viyella is the correct wear with a regulation service suit



An oilskin waistcoat with sleeves and lining of wool keeps the ambulance driver warm; from Elvery



The woman war worker, no matter in what department, will find that this suit of khaki uniform cloth meets many requirements; from Durward



A becoming and practical protection against even continental weather is this feminine version of a sou'wester and slicker; from Anderson, Anderson, and Anderson

"WOMEN in khaki?" echoed a visiting English officer, the other day, gazing into a Fifth Avenue window where feminine rigidities in leather and service cloth were exhibited. "Oh, not if there is anything else under the sun that they could wear. If they only knew how fed up we are with the very sight of it."

Yet there are several thousand women behind the British lines in France, at the present moment, driving ambulances, cooking, and nursing the wounded. Stories of their twenty-four-hour days come pouring in with every mail; and the clothes problem, in addition to all the others, would certainly prove the last straw for the strongest of them. Possibly a war-time chauffeur in silks and chiffons would be a delight to the eye of the war-worn veteran; but a few hours of service would see her reduced to a bundle of soiled rags, unfit for further duty, and what would the veteran do then, poor thing?

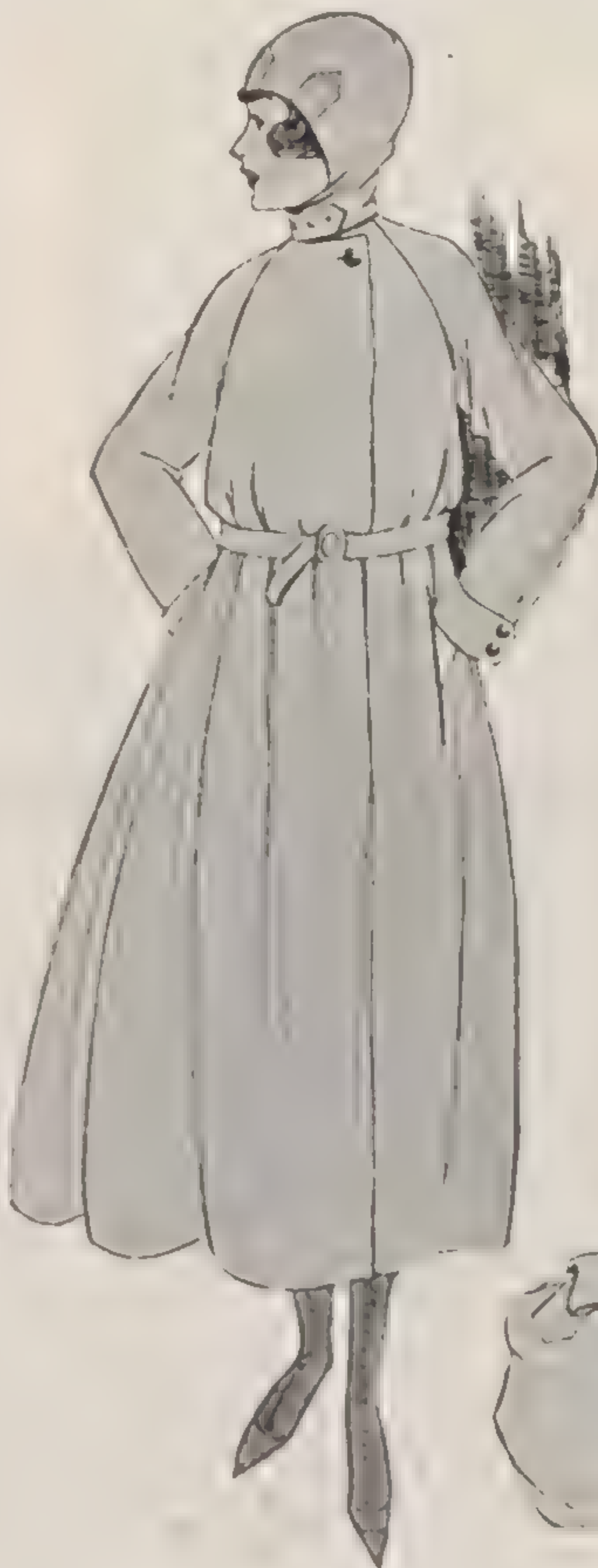
COMBINING SMARTNESS AND UTILITY

But since the one characteristic and undisputed quality of woman is adaptability, we are not surprised to find that she has already solved this problem. Her tailor has designed for her clothes as practical

as the soldier's own, a service suit for every possible need of her busy day, and the women who have always looked smart still find ways of adding chic touches to these essentially useful clothes, so that the war-worn veterans have something attractive to look at, after all. Here are many suggestions for service clothes from

London tailors, who have learned by actual experience the best way to meet the needs of some of the ten thousand. We who are writing letters all night and pulling wires all day, in the effort to "get across," might beguile the tedium of waiting-for-passports in preparing for the work before us by ordering some of these smart and ingenious garments, which combine utility and attractiveness. Such practical clothes would be of the greatest service to women who are doing war work here at home—in our camps, or driving cars, for instance.

(Continued on page 78)



A gray waterproof, originally intended for the Red Cross nurse, will appeal to any woman whose work has taken her into the cold rains of northern France and Flanders; from Elvery



A black rubber coat and a red rubber hat will keep one dry and cheerful in spite of winter storms "behind the lines"; they are from Anderson, Anderson, and Anderson



There is a dotted design and a tape border on this dainty hem-stitched luncheon set of damask, attractively plain; 36-inch cloth with six napkins, \$9; with three-letter monogram, \$16.75. The same set comes with a 45-inch cloth and six napkins at \$11.75; with three-letter monogram, the price is \$19.50



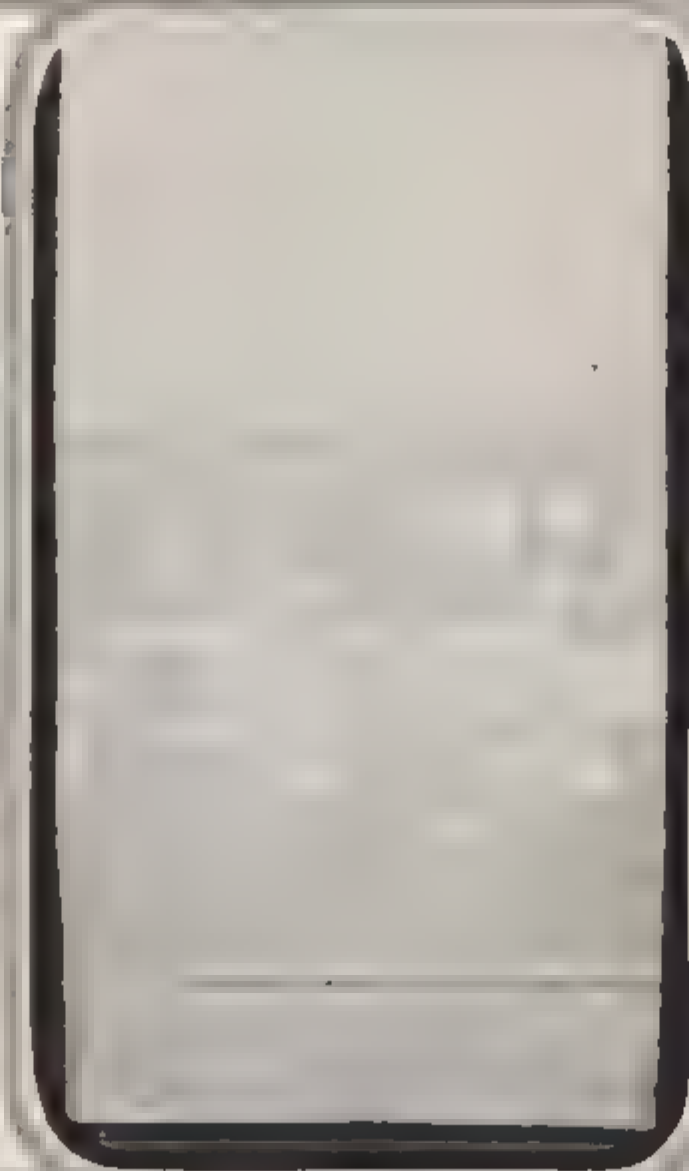
Can't you imagine how lovely this round tablecloth of Venetian flet lace would be over a gleaming mahogany table? The centre is of finest Belgian linen with a design in embroidery and cut-work; 50 inches in diameter; \$60



A towel of fine linen huckaback has a design of dots and scallops, hand-embroidered; 15 by 24 inches; \$1.75 each; 22½ by 42 inches; \$3.75. One of the same material is embroidered in a vein pattern; 15 by 24 inches; \$1.75; 22 by 42 inches; \$3.75. Monogram as illustrated, \$1.40; for small towel, 90 cents



One may always depend upon Madeira linens to look as handsome as ever after long service. The table-runner shown above has a charming design; 19 by 36 inches; \$3.50; 19 by 45 inches; \$4.25; 19 by 54 inches; \$5



(Left) For the plain towels for every-day use it would be difficult to find any more satisfactory than those of linen huckaback damask, with bordered ends and hemstitching; 22 by 38 inches; \$10.75 for the dozen towels



It is also a good plan, while one is buying linens, to buy new wool blankets for the cold nights of late winter. Those in the photograph above are of heavy weight and are bound with mohair; pink or blue borders; only a few have this border design; others are slightly different; \$7 a pair



Turkish towels must not be forgotten, either. They can be attractive as well as useful, as are these in blue or pink and white with monograms of three letters embroidered by hand in any colour; \$19 a dozen; without the monogram, \$12 a dozen

THE OFFERINGS OF JANU-
ARY SALES ARE THE BAR-
GAINS OF NO REGRETS

The woman who buys wisely not only replenishes her linen supply during the January sales, but also adds to it some really beautiful pieces. Venetian flet lace is combined in interesting shapes with Belgian linen to make this strip of cut-work and embroidery; 30 by 20 inches; \$29

BEGINNING THE YEAR

WITH NEW LINENS

TO REPLETE THE STOCK

OF HOUSEHOLD LINENS

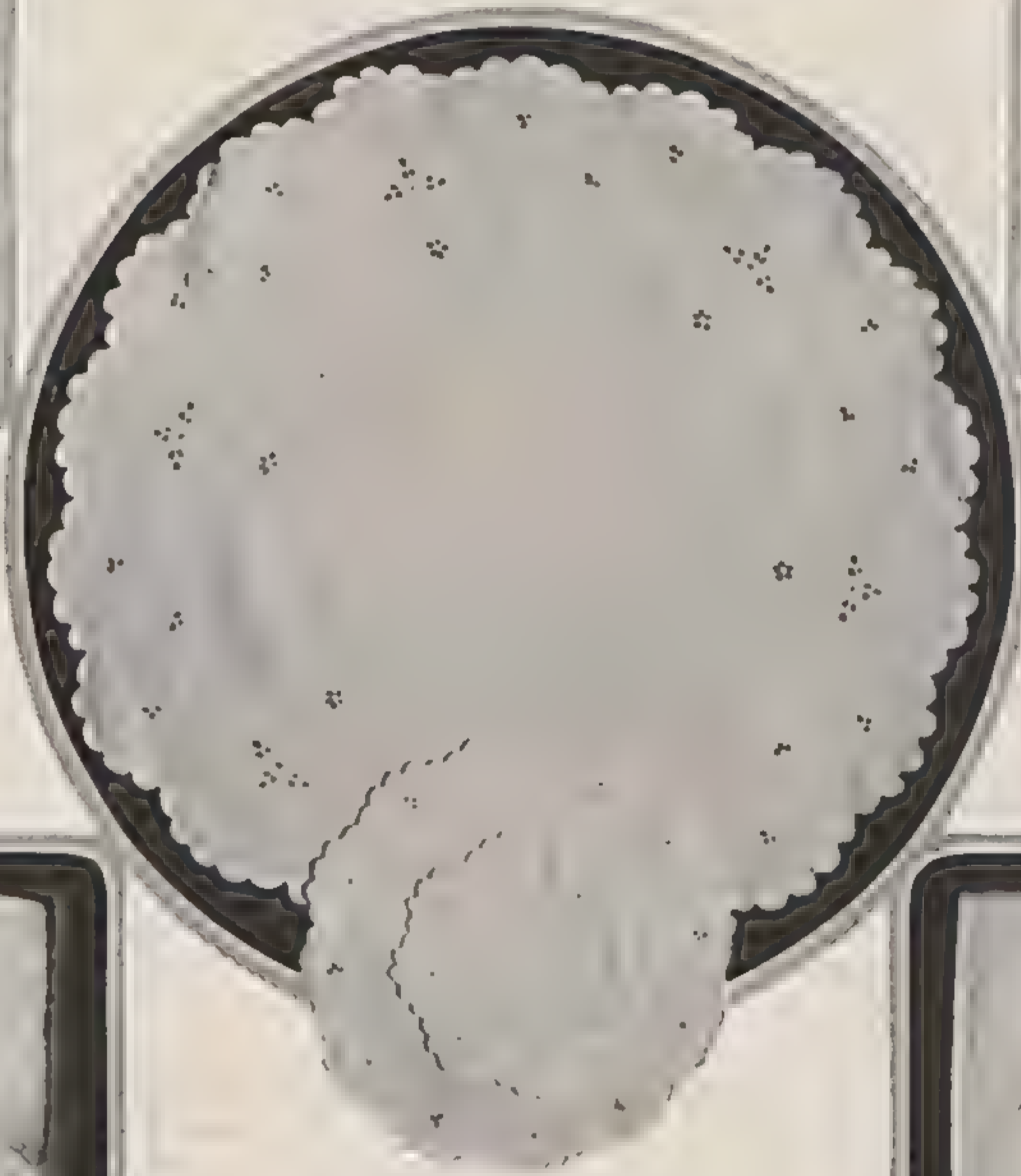


A wide hem, hemstitched by hand, finishes this Irish linen luncheon cloth; 54 inches square; \$7.50. With three-letter monogram; \$1.50 extra. Napkins to match; 14 inches square; \$6.75 a dozen. With three-letter monogram; \$4.75 extra.

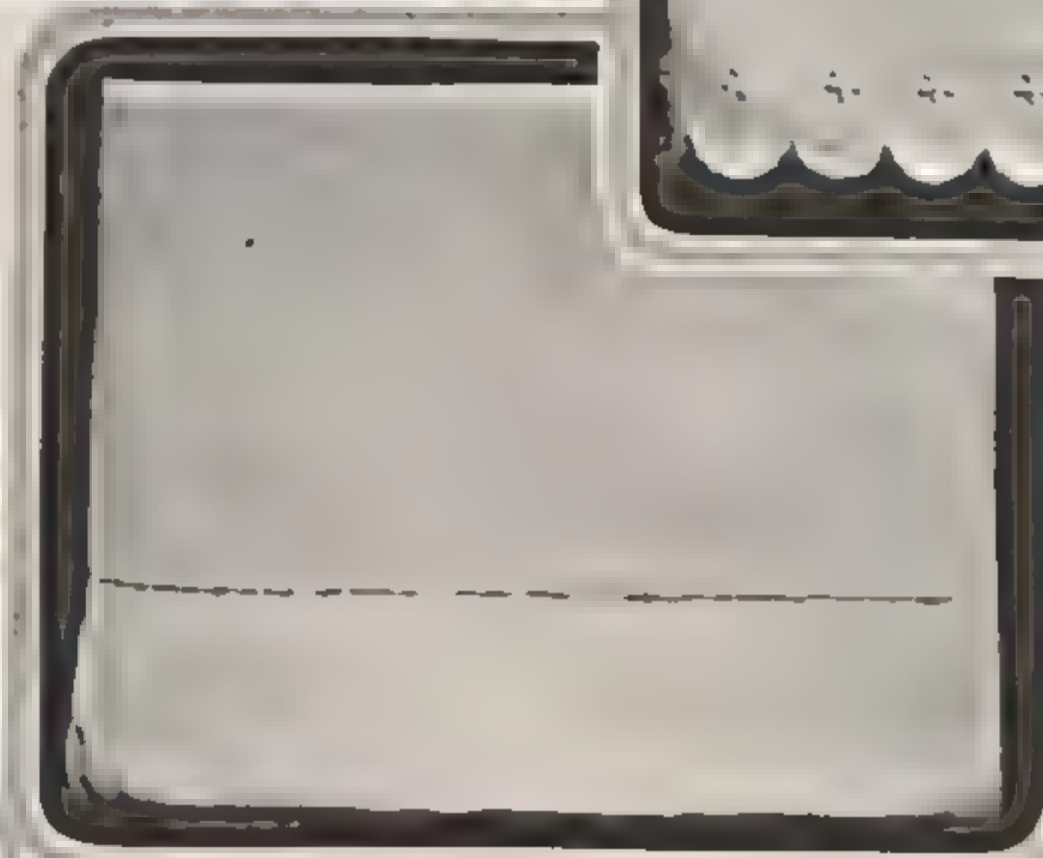


Madeira embroidery, in a charmingly simple design, decorates these luncheon napkins; 11 inches square; \$5.95 a dozen.

A lover of beautiful things must have made this scarf of Venetian filet lace, cut-work, and embroidery; 44 inches long; \$22.



A hostess may be certain that her table is attractive if she uses this luncheon set of Madeira embroidery. The centrepiece measures 22 inches, the six plate doilies, 10 inches, and the six small doilies, 6 inches; \$4.50, complete.



For every-day use nothing is nicer than a pillow-slip of Irish linen with a broad hemstitched hem; 36 inches long; \$2 each.

A New Year's resolution that is pleasantly carried out is the determination to replete one's stock of household linen. A good beginning is a linen pillow-slip, hand-scalloped and hand-embroidered with forget-me-nots; 36 inches long; price, \$2.50.



This decorative bath-set has two wash-cloths, two towels, and a bath-mat, and each article has an initial which may be had in any colour; \$4.75 complete. Thirteen-piece set, \$9. Bath mat, \$3. Towels, \$9 a dozen. Wash-cloths, \$2.50 a dozen.



Everyone likes a bath-towel that will absorb water as well as does this one of heavy bleached Turkish towelling; 49 inches long; \$7.50 a dozen. The under towel has a corduroy weave and a plain border five inches wide; 46 inches long; \$6 a dozen.



A pillow cover could scarcely be more exquisite than is this of finest handkerchief linen, with Venetian filet lace motifs and with cut-work and embroidery. This cover comes in several designs of embroidery; 18 inches long; \$12.



Very plain and very useful is this fine hemstitched pillow cover which comes in two different weights of linen; 18 inches long; \$1.50. The silk-covered pillow has a down filling and may be had in pink, rose, blue, or yellow; \$2.

S E E N i n t h e S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



Very smart in her white batiste blouse, \$9.75, her white cotton tricotine skirt, \$7.90, and her taffeta hat; \$15

THE faintest sort of an excuse, at just this season, will tempt the well-dressed woman to plan, and even to begin to purchase, her spring wardrobe. She is long since weary of her winter clothes, and the shops are full of new and tempting suggestions. If, perchance, she is contemplating a trip south, there are many attractive wash skirts and blouses, and if she is to be at home, there are equally interesting frocks and suits of heavier weight.

The first necessity for every wardrobe is a well-tailored suit. This is particularly true this season, because of the many forms of war relief work which are keeping women so actively employed and for which a suit is most appropriate. Gabardine or men's wear serge is really an ideal suit fabric. It is used to advantage in the suit illustrated at the left, at the bottom of this page. The narrow skirt is excellent under the rippling flounce on the coat. This coat has a cutaway effect which is given by the single button and buttonhole, well placed to break the line below the narrow shawl collar. Rows of stitching edge the bottom of the coat and outline the small inset pockets, ending in the well-finished arrow-heads which indicate good workmanship. This suit may be had in beet-root, gray, Oxford gray, tan, and the popular trench brown. The severely simple hat in the same sketch was especially designed to be worn with a suit of this type. It is of brown satin, with one long quill which is faced with the satin.

OF NAVY BLUE GABARDINE

Whatever the spring modes, a navy blue frock is a safe cornerstone on which to build one's wardrobe. Sketched at the right, at the bottom of this page, is one of very fine light-weight gabardine. To the plainest of blouses is added a tucked and embroidered vest and

collar of white batiste, and to the straightest of skirts, a tunic and girdle banded with black silk braid. A charming addition to this costume is a large black satin hat, with a turned-back brim, securely fastened to the soft crown by a bow of moire ribbon, run through buttonholes and tied in a bow. This type of hat is especially welcome at just this time of year as a compromise between the velvets of winter and the straws of spring. A veil gives an added effect of trimness to a hat, and an unusually becoming one is shown in this sketch.

It is of hexagonal mesh with dots of soft chenille forming the border. The parasol of blue and white plaid taffeta has two important features, for the taffeta is well able to withstand the ravages of a spring shower, and the handle is of imported Japanese cloisonné. This parasol may be had in a variety of colour combinations and may be ordered with a less elaborate handle at a correspondingly smaller cost.

The past year has been so full of knitted sweaters of every style and every stitch that it is now a little difficult to

An unusual stitch is used to knit a hand-made sweater of vicuna and brushed wool; \$40. The hat is of shirred faille silk; \$18



find one that is at all unusual. However, the one of a heavy vicuna wool, sketched in the middle of this page, at the top, is distinctive because of the unusual stitch which is used. This sweater is hand-knitted and is made to slip on over the head; it has a brushed wool collar and a wide sash with long tasselled ends to give the feminine touch most women insist on, even in sport clothes. This sweater may be ordered in any colour, and may be obtained with angora collar and cuffs for \$5 extra. The smart little hat shown in the same sketch is of faille silk, shirred on rows of little cords and ending in a large ball just over the right ear. This, also, may be ordered in a variety of colours.

A delightful sweater of fine Shetland wool with not a button on it is sketched at the upper right on this page. It is doubly useful, as it may be worn conveniently under a coat and yet is attractive when worn without one. The back extends about twelve inches below the waist-line and is finished with tassels at the corners, while the two tasselled pieces which form the front cross



This sweater ends in two long points which cross and tie; \$10.75. The hat is of linen crash and gold straw; \$18

and tie at one side. A wool braiding, of the same colour as the sweater, finishes the edges. This sweater may be had in Copenhagen blue, green, violet, or old-rose. The gold tagel straw hat shown in the same sketch has a crown of buff coloured linen crash, embroidered in gold and white.

A WASHABLE SKIRT

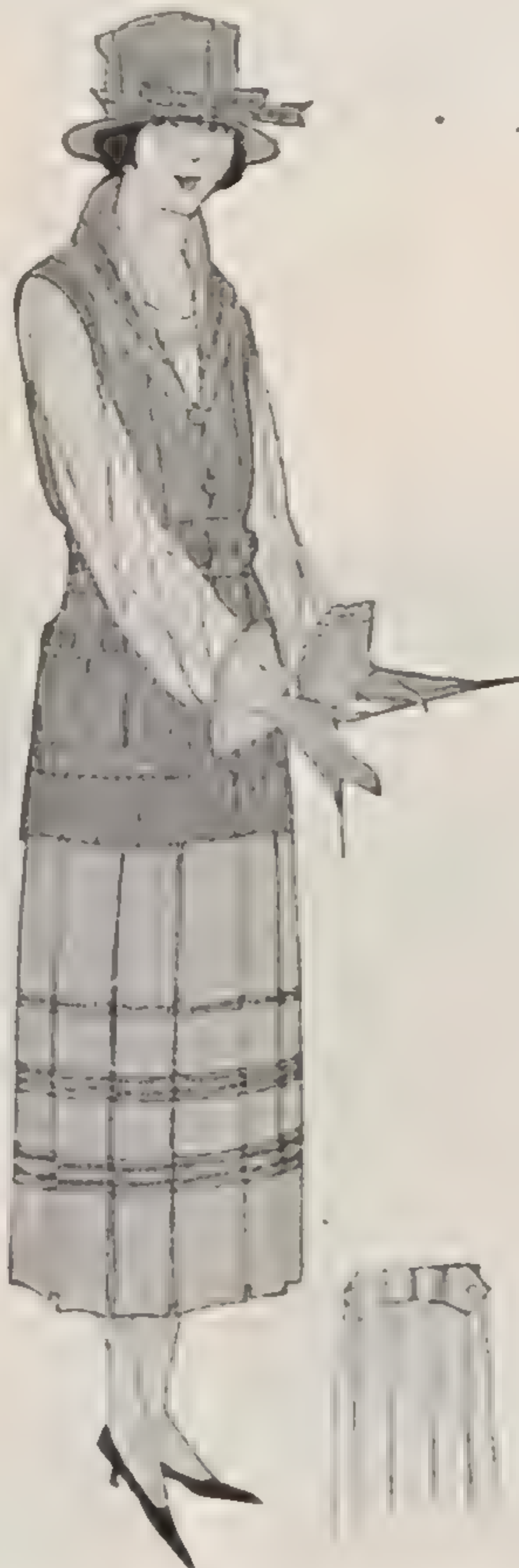
In the sketch in the middle, at the bottom of this page, is a sleeveless sweater which shows clever working out—or working together—of stitches. This sweater is of Shetland wool and has a new touch in the fastening of the belt; it may be had in Nile green, pink, or tan. The box-pleated skirt shown with this sweater is of cotton gabardine with a border of coloured stripes—a new and welcome variation of the ever-useful washable white skirt. The stripes are in light blue and gold, light green and gold, or Oxford gray and gold, and are repeated in the belt. Shown in the same sketch is a hat of khaki coloured satin, faced with khaki coloured straw; moire ribbon, in the same tone, encircles the crown.

FOR SPORTS WEAR

A high-necked blouse of fine white batiste is sketched at the upper left on this page. A narrow row of filet lace bands the collar and extends down the front, between squares of hemstitching and hand-embroidery. Groups of tiny pearl buttons trim the front pleat, and fine cordings finish the armhole and join the waist and collar. The skirt is of white cotton tricotine with mercerised stripes which form an attractive plaid. It is well fitted in the front and has shirrings at the back, which give a little extra fullness on the hips. The hat shown in the same sketch is of brown and tan checked taffeta.



Gabardine makes a practical suit for war work—or for any other work; \$29.50. The hat is of brown satin with a quill, faced with satin; \$18



A Shetland wool sleeveless sweater, in green, pink, or tan; \$6.75. Skirt of white cotton gabardine with coloured border; \$6.75. Satin hat; \$18



Black silk braid trims a navy blue gabardine frock; \$50. Black satin hat; \$20. Chenille-bordered veil; \$1.95. Taffeta parasol, cloisonné handle; \$12

SMART FASHIONS for LIMITED INCOMES

EVEN if one is not fortunate enough to be going south or to California during the bleak months of January and February the display of new and attractive materials tempts one to buy, or at least to plan, one's spring and summer wardrobe. And for the limited income this is a wise step, especially this year, when the war is having its effect, even upon spring clothes. The restrictions in styles and in materials will offer new problems and one cannot afford to buy or to plan in haste.

COMBINING SCANT MATERIALS

The spring silhouette will be slender and the new designs will use wool as sparingly as possible. To this end, we shall make use of combinations of two or more materials. Such combinations offer possibilities for very smart costumes. Silk and serge or satin and gabardine are combinations that will be seen in tailored suits and street frocks. Satin will be used for separate coats, too; and these coats will reverse the usual order of things, for they will be lined with velours de laine and will have collar and cuffs of that material. Such coats were seen in the importations of autumn and were most favourably received. One in a deep taupe satin had a lining of cinnamon duvetyn that turned back to form the collar and cuffs; the sketch at the lower right on this page presents a design for a motor- or top-coat in this combination. A French dressmaker, however, who has all the art of the Parisienne, suggests that it be developed in khaki velours de laine, with collar and cuffs of velours de laine in a dark brown plaid. A straight deep shawl collar that runs into a long scarf is a most distinctive feature. The coat itself is simple in line and fastens at the waist with a wide belt that holds the fulness quite close to the figure. It may be ordered to measure in several smart combinations of velours de laine, satin lined, for \$90.

It is much too early to forecast authentically the lines of the tailor-made suits, but we are safe in saying that it will be a season in which suits will be worn a great deal. The slim straight silhouette will no doubt be the smartest, and the designs will be simple, with military touches here and there. There is a decided tendency towards shorter coats. Some have narrow bindings of silk braid or of satin. Many of them will have a waist-line outlined in stitching, while others will be belted after the fashion of the uniforms of English and American army officers.

THE TAILORED SUIT AGAIN

The sketch at the upper right on this page shows a simple tailleur for town and general wear. It is of navy blue gabardine, lined with black silk, for plain dark linings are the very newest, and black is particularly smart. The unusual feature of this suit is the use of three circular bands, forming the skirt of the coat at the back and



Combined shades of handkerchief linen are separated by fine hand-hemstitching in the darker shade; the sleeves and gilet are of organdie

The spring silhouette expects to be severe and straight because the edict has gone forth that four and a half yards are enough for a suit

sides; a deep shawl collar folds softly about the neck to the fastening at the front. The skirt is made on a straight narrow yoke, which runs across the top, and it hangs quite straight and slightly full. The suit may be ordered made to measure in an excellent quality of serge or gabardine for \$65.

For the young girl, nothing can take the place of the straight one-piece frock, especially one of the convenient slip-on-over-the-head kind that laces at the front. Such a frock has been designed for southern wear and is shown in the sketch at the lower left on this page. It is of white crash, made with a long straight waist to the hips. A narrow belt of the material outlines the waist without drawing it in, and a straight skirt is attached to the long waist section; the line is youthful and becoming to the slight figure, and a frock so simple is adaptable to many uses. The lacing through the hand-embroidered eyelets is a fine silk braid in a colour. This frock will be copied to measure in linen or crash, in white or colours, for \$30; or it may be had in a fine beige or navy blue serge, cut to measure, for \$50.

LINEN AND ORGANDIE

A most unusual design and an unusual combination of materials are carried out in the linen frock for a young girl that is shown at the upper left. The fact that it is altogether made by hand adds greatly to its charm. Two shades of fine handkerchief linen are used, with a gilet and sleeves of organdie bound in narrow linen bands. The frock as it is illustrated is in linen of a warm tan, with sections of darker brown linen used as a trimming. These "patches" are used at the bottom of the skirt and around the lower part of the blouse, alternating dark with light, like a chequer-board; hand-hemstitching and French knots in the darker shade make lines of trimming at the seams. The tie at the neck of the gilet is of dark crêpe de Chine. This frock may be had in two shades of old-blue, or in two shades of yellow, rose, or mauve; in each case the frock is of fine handkerchief linen, with an underbodice of white organdie; made to measure and entirely by hand; it costs \$60.

Two shades and two materials are also combined in a frock oforgette crêpe or chiffon and satin for warmer weather; the frock is sketched at the bottom of this page, in the middle. Over a straight slip of café au lait satin is used a darker tan chiffon. The straight panel at the front of the dress and the band of ruffles around the middle of the skirt are in a lighter shade of chiffon, and the high wide neckline, which is still to be seen on many of the best frocks, is becomingly finished with a dark brown satin tie which is laced through the material; tiny buttons fasten the frock at the back. It may be ordered in various combinations of chiffon ororgette crêpe and satin for \$65.



The telling severity of a one-piece frock in crash or serge makes it an indispensable member of the spring wardrobe

Ruffles are to reappear on summer frocks; the shortage in materials causes ingenious combinations in frocks like this

The collar of this wool velours coat swatches the shoulders and falls to the knees, for it is a scarf as well as a wide collar

The YOUNGER GENERATION



Her school frock is as demure as one could wish, but her brown satin belt, faced with beige, is a capricious affair which runs in and out through the back and front of the blouse and ties itself whimsically at each side. The dress is of brown velours with brown and beige embroidery and a little underwaist of beige organdie

She still goes to school but already she has learned that blue serge is her most faithful friend among materials. Here it is trimmed with soutache braid, and an interesting narrow tie of serge crosses in front and joins the belt at the back, ending at either side in patches of hand-embroidery and loops and ball buttons of the braid



After all that velvet has done for the older woman, it is only fair that it should make a frock for the woman between twelve and sixteen. This one of old-blue velvet, trimmed with silk soutache braid to match, is worn over an underblouse of pale yellow silk marquisette

It is black braid, wide bands of it, with a narrow soutache braid embroidery, which makes this blue serge school dress the distinctive thing it is. The blouse slips on over the head and has a narrow belt of braid with a flat bow at the back. The underblouse may be of hand-hemstitched white linen or of cream pussy willow silk

When the sub-deb goes skating, only a gaily coloured costume will match her mood. Here a skirt of gray velours, checked with moss green, is topped by a jacket of emerald green velvet with bands of velours, embroidered in gray and green wool. A scarf of green velvet trimmed with these bands ends in a fringe of gray and green



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Frock No. B4114. Interesting features of this one-piece frock are the new collar, the distinctive belt, and the band trimming

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

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ATLANTIC CITY, N. J.: Braunstein-Blatt Co.

MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

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Frock No. B4081. By cutting the tunic and the upper section of the waist in one piece, a smart and slender silhouette is achieved



(Right) Frock No. B4111. A one-piece model is unique in its collar and cuffs, its simulated front fastening, and its sash



Waist No. B4112; Skirt No. B4113. This draped skirt distinguishes itself by its new pocket effect; it is topped by a surplice waist which fastens in a bow at the back

Note—Complete descriptions of all patterns will be found on pages 82 and 86



Frock No. B4115. A new and interesting version of the surplice line and a much modified version of the bustle drapery lend charm to this distinctive one-piece silk frock



Frock No. B3964. A frock with a becoming collar which may be worn draped or turned back

Waist No. B4056; Skirt No. B4057. A serge frock may have collar and cuffs of angora wool

Waist No. B4054; Skirt No. B4055. A draped frock of silk may be trimmed with hand-braiding

Frock No. B3425. A blue and gray checked frock has its side gore and belt cut in one

FROCKS THAT ARE FORMAL AND FROCKS THAT ARE INFORMAL.

TO MEET THE REQUIREMENTS OF THE PRACTICAL WARDROBE



Note—Complete descriptions of all patterns are found on pages 82 and 86

Frock No. B4053. This braided blue serge frock has a becoming convertible collar

Waist No. B3928; Skirt No. B3929. A frock with a new vest and detachable pockets

Waist No. B3735; Skirt No. B3736. Foulard or serge are equally suitable for this frock

Waist No. B4058; Skirt No. B4059. The back drapery suggests the bustle silhouette



Note — Complete descriptions of all patterns will be found on pages 82 and 86

Frock No. B3952. A design with the waistcoat effect suggests a new way of combining two materials

Waist No. B2498; Skirt No. B2499. A blue silk frock may have organdie collar and cuffs edged with blue

Frock No. B4034. This one-piece draped frock may be worn either with or without a high lace yoke

Waist No. B3947; Skirt No. B3948. A becoming collar and a new pocket arrangement recommend this model

A SIMPLE FROCK, BY EMPLOYING ANY OF

THESE METHODS, MAY SHUN THE COMMONPLACE



Frock No. B3965. The surplice line and the line of the tunic make this a becoming design

Frock No. B4027. This frock is attractive in a wide variety of materials

Waist No. B4036; Skirt No. B4037. A distinctive frock in waistcoat effect

Frock No. B4030. A frock of crêpe may have its back drapery faced with satin

Frock No. B3864. Cutting the belt and side gore in one piece makes commodious side pockets



Blouse No. B4045. This very becoming collar may be worn high or rolled back. The blouse is fastened at the centre back



Blouse No. B4038. This blouse has an armhole line that is decidedly new. The collar and vest are cut all in one piece



Blouse No. B4041. With a blouse of chiffon to match the suit with which it is worn, the becoming vest may be of tub satin



Blouse No. B4049. An embroidered or beaded trimming outlines the cuffs and weights the bib, which hangs free

TO EACH BLOUSE AND SEPARATE SKIRT IS GIVEN ITS OWN DISTINCTIVE FEATURE



Blouse No. B4046. This attractive blouse has a long narrow collar and a set-in vest cut with two odd little looped ends



Blouse No. B4048. An otherwise plain blouse of Georgette crêpe has a tub satin vest and collar



Blouse No. B3934. Bands of lace, embroidery, or braiding trim a blouse of chiffon or satin

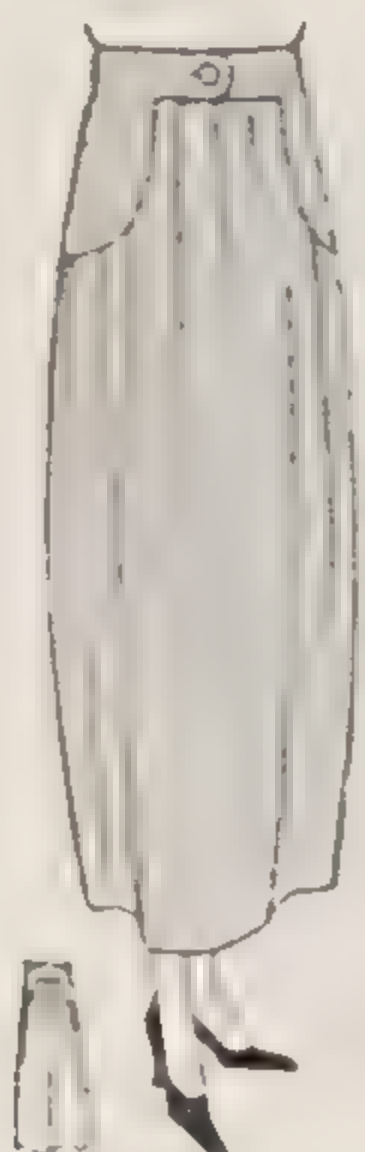


Blouse No. B4044. A costume blouse combines chiffon with a braided front and sash of satin

Note—Complete descriptions of all patterns will be found on pages 82 and 86



Skirt No. B3869. This draped skirt measures only 1 7/8 yards



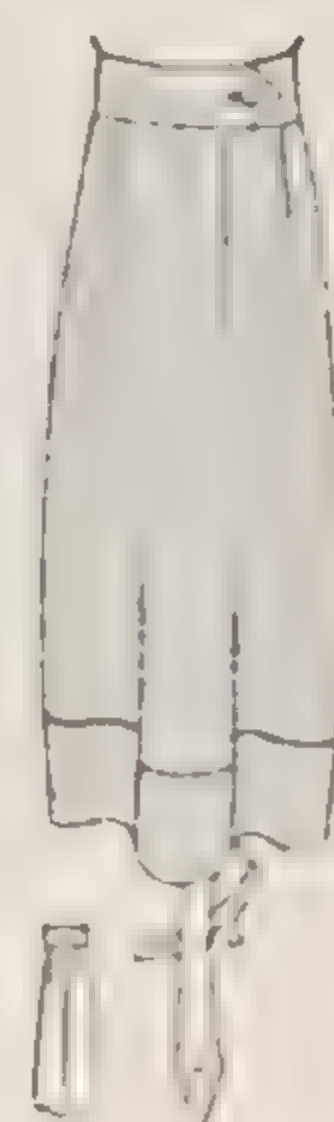
Skirt No. B3942. The belt is cut in one with the hip yoke



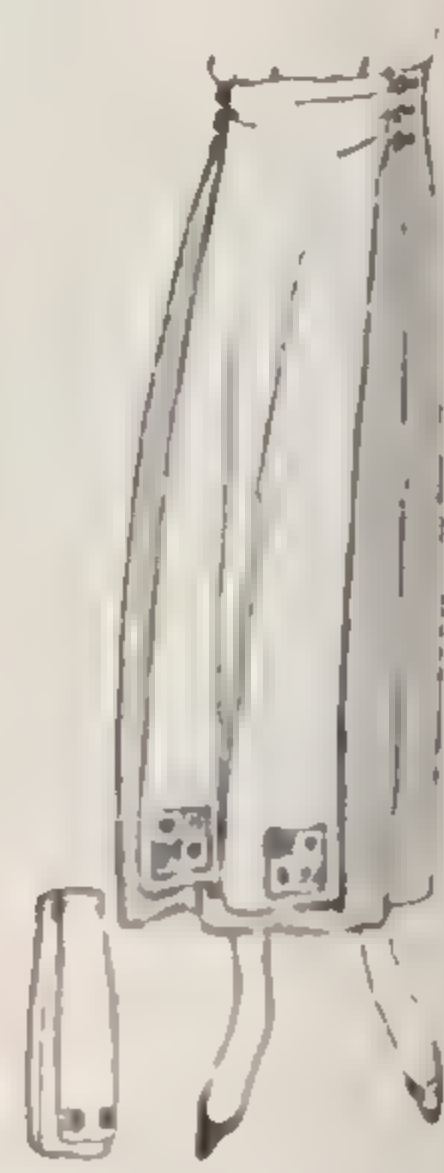
Skirt No. B4062. Pockets are made by turning up the yoke



Skirt No. B3775. This one-piece draped skirt opens at the left side



Skirt No. B3938. A one-piece skirt measures only 1 1/2 yards



Skirt No. B4067. The panels may match the separate blouse



the soup of the epicure



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BRANCH AT CHICAGO



Courtesy of John Lane Company

Exquisite sense of line and value guided William Orpen in "The Bather," a study in lead-pencil and wash reproduced in "The Graphic Arts of Great Britain"

WHAT THEY READ

MY FOUR YEARS IN GERMANY, by JAMES W. GERARD, tells enough of the experience of our late Ambassador to the German Empire to more than account for his seeing an ironic appropriateness in the fact that the court officer who introduced to him the people of the German Court possessed "the extraordinary name of 'der Pförtner von der Hoelle,' which means 'the porter of Hell.'" In direct and concise phrasing, brightened by a keen sense of humour, Mr. Gerard gives to the American people as much as he deems wise of events behind the scenes in Germany.

While this book makes no startling and unforeseen disclosures, it presents abundant food for thought and throws light on many matters of interest. Especially interesting is Mr. Gerard's presentation of the theory that the war was largely due to a premonition on the part of the autocratic and military parties, especially after the Zabern affair, of danger to themselves in the growing unrest of the people. From this point of view, the war would seem less an attempt at world conquest than a measure designed to solidify the German Empire itself, in the good old Roman fashion, by diverting the people's attention to danger from without. It is to be noted, however, that Mr. Gerard foresees neither revolution nor famine in Germany.

There is an illuminating chapter which states facts, both good and bad, regarding the German prison camps. But a typical menu of such a camp in the early days of the war, when prisoners were comparatively few and the food scarcity not yet in sight, is hardly encouraging as a basis for guessing what the German prison fare of the present day may be.

In the chapter on "Diplomatic Negotiations," is reported a conversation with Chancellor von Bethmann-Hollweg which took place in January, 1917, and which outlines territorial demands by Germany. Many minor points of interest are touched in a chapter on "The German People in War." One amusing account is that of the German attempt to avoid French and English words, and the climax of this is the tale of the confectioner who replied to the general that "bonbon" was no more a French word than "general," and that he would cease using one when the general abandoned the other. We agree with the author, however, that this confectioner must have possessed nerve and a sense of humour unusual in Germany. (New York: George H. Doran Company; \$2 net.)

MY HOME IN THE FIELD OF MERCY, by FRANCES WILSON HUARD, tells the story of the author's courageous return, after the repulse of the Germans, to find her "Home on the

Field of Honour" pillaged and wantonly damaged in every possible way and to restore it by untiring labour and make it into a hospital for the French soldiers. This hospital and its founder have since been transferred to a place more accessible to supply trains, but for months it was a haven for soldiers who had fallen ill, and at one time it housed fully a hundred and twenty typhoid fever patients. These men, many of them desperately ill, were cared for by Baroness Huard, one trained nurse, an assistant, four (later five) orderlies, and a sergeant; out of all, but one patient died, although all of the patients came in an advanced stage of the disease, terribly weakened, and so uncared for that they were still wearing in November the underclothing which they had put on before the battle of the Marne.

Intensely interesting is Baroness Huard's account of her first night in charge of a typhoid ward, and equally so is her account of the night under fire in the hotel at Soissons, whither she had gone to obtain tobacco from the courageous Madame Macherez for the men in her hospital. Baroness Huard is a vivid narrator, picturesque in phrase, not given to exaggeration, and delightfully free from self-consciousness or vainglory. Her book is well worth reading, not only as the record of the wonderful accomplishment of one woman, but as an absorbing story of life in a war-ridden country, with all its unexpected humour and its inevitable pathos. (New York: George H. Doran Company; \$1.35 net.)

THE SANDS OF FATE, by SIR THOMAS BARCLAY, announces itself as a "dramatised study of an imperial conscience" and presents in dramatic form an account of the present war up to a future ending that seems very much like a millennium. The scene is laid at the German court, and the possessor of the "imperial conscience" is, of course, the Kaiser. With the Kaiser are various of his advisers who appear in the rôles generally accepted as those which they have played. There is Ballin, bitter against a war which will inevitably bring industrial ruin; there are von Bulow, the astute statesman; von Bethmann-Hollweg, conservative, somewhat blundering, and with little enthusiasm for the war; and there are the fire-eating Crown Prince and von Bernhardt, with his aspirations for world empire. Also there is a professor who is a nameless compendium of all sorts of information and political philosophy. Among these, the Kaiser is represented as vacillating, standing naturally on the side of peace, but pushed into the war by the weight of counsel and by popular enthusiasm for war. Events are presented vividly, conversation is concise

(Continued on page 62)



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Blouse of finely tucked Batiste and Cotton Voile, \$3.25.

Tailored Outing Shirts of Tub Silk or Linen, \$7.50.

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WHAT THEY READ

(Continued from page 60)



Courtesy of Dodd, Mead and Company
An instance of "Woman As Decoration" is Mme. Adeline Genée in a Victorian costume of the early 'forties

grains of wheat are frequently hid in no inconsiderable amount of chaff, they are often quite worth the seeking, and the compilation may well serve as a book of unready reference for those who seek light on the vexed problems of dress. There are, perhaps, not many fashion authorities who would not take exception to Miss Burbank's statement that "the smartest women, as a nation, are the Englishwomen," nor would it be generally admitted that the smart woman can be summed up as "she who wears the costume best suited to each occasion." Appropriateness is, of course, an essential element, but it is never a synonym for smartness.

On the subject of the essential relation of costume—not only to personality—but also to background, Miss Burbank has much to say that is of interest and of value. Pleasing examples of costume throughout the ages serve as illustrations for this book, and an historical summary traces the origin of present-day feminine costume. (New York: Dodd, Mead and Company; \$2.50 net.)

NOVELS OF EAST AND WEST

THE HEART OF O SONO SAN, by ELIZABETH COOPER, presents a story similar in intention and in charm to the author's earlier volume, "My Lady of the Chinese Courtyard." These stories by Mrs. Cooper seek, though with lesser art, to do for Japan and China what the unfailingly delightful tales of Mr. F. W. Bain have done for India. How accurately either of the writers represents the psychology of those eastern lands, how far they apply to them the psychology of the occident, is, at best, a thankless question, for there is in them so much of human truth and sweetness, so much of fine philosophy of life, that we care not whether the tales be true to some narrow geographical location. At least they are convincing and adequately accurate in all external details, for both Mrs. Cooper and Mr. Bain have lived long in the lands of which they write.

"The Heart of O Sono San" begins with the festivities which celebrate the thirty-third day after the birth of that little lady, and it follows her through years of courageous self-sacrifice to the day when she gives her only son to pay with his life for the great Japanese victory at Port Arthur. O Sono San, whose mother is sadly conscious that her baby should have been a boy, is the only child of a noble but impoverished Samurai, the only son of the head of the Tokuwara family. She is taught from babyhood the creed of old Japan, that the only law for woman is that of implicit obedience and loyalty to parents, family, and country. Grown to womanhood and deeply in love with the son of a neighbouring family, she finds herself forced to sacrifice that love and marry a wealthy official twice her age, a Japanese "self-made man," in order to re-establish the fortunes of her family. For all this she finds consolation in her son, only to arrive at the bitter necessity of giving him to the defense of his country.

It is not, however, this tragedy of a woman's life which holds us to the book, but the nobility and sweetness which grow through every tribulation in the heart of O Sono San. Among the secondary characters, all of whom are well realized, special mention should be made of O Inkyo Sama, the grandfather, an old Japanese philosopher who has made the pilgrimage of the hundred temples and who teaches Sono a double love of beauty and of duty, and also of O Hana

(Continued on page 64)

and telling, and as for accuracy, this presentation is probably as close to fact as the next. The third and final act forecasts the end of the war as coming through continued success of the Allies, something close on a revolution in Germany, and a complete change of heart on the part of the Kaiser, who finally welcomes the Reichstag as an associated governing body. (Boston and New York: Houghton Mifflin Company; \$1.50 net.)

ART AND DECORATION

THE GRAPHIC ARTS OF GREAT BRITAIN, edited by CHARLES HOLME and with text by MALCOLM C. SALAMAN, consists mainly of reproductions of the work of English artists, both of the past and of the present, in the fields of drawing, line-engraving, etching, mezzotint, aquatint, lithography, wood-engraving, and colour printing. Brief and well-written accounts of each medium and its masters precede the illustrations grouped under these various headings. It cannot be said that the book gives any complete idea of the accomplishment of English artists in any of these fields, for many of the best men are represented either very inadequately or not at all. However, it does include a considerable number of noteworthy works, very well reproduced. Those admirable illustrators, the pre-Raphaelites, appear in excellent drawings by Millais, Burne-Jones, and Rossetti. There is a Michelangelesque study for an angel (in chalk) by Alfred Stevens; the eccentric genius of Beardsley and his mastery of black and white are present in "The Birthday of Madame Cigale"; while contemporary drawing reaches a high level in "The Bather," a study in pencil and wash by William Orpen. Seymour Haden, Cameron, Muirhead Bone, McBey, Brangwyn, and Lumsden are among the masters of etching, and the other groups, while smaller, are on the whole well chosen. (New York: John Lane Company; paper, \$2.50; boards, \$3 net.)

WOMAN AS DECORATION, by EMILY BURBANK, has an excellent idea and no small amount of excellent material, which with time and labour might have been made into a comprehensive and logical book. As it is, though the



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Many an otherwise attractive girl finds herself a "failure" because of a poor complexion. If *your* skin is not fresh, smooth and healthy, or has suffered from an unwise use of cosmetics, see if the daily use of Resinol Soap will not greatly improve it.

Resinol Soap is not only unusually cleansing and softening, but its regular use helps *nature* give to the skin and hair that beauty of perfect health which it is impossible to imitate. Tendency to pimples is lessened, redness and roughness disappear, and in a very short time the complexion usually becomes clear, fresh, and velvety.

The soothing, restoring influence that makes this possible is the *Resinol* which this soap contains and which physicians prescribe widely for skin and scalp troubles.

This same gentle medication, together with its freedom from irritating alkali, adapt Resinol Soap admirably to the care of the hair, for the bath, and for a baby's delicate skin. A week's trial should suffice to make Resinol Soap your favorite.

Resinol Soap is sold by all druggists throughout the United States and Canada. For trial size, free, write to Dept. 27-B, Resinol Chemical Co., Baltimore, Md.

WHAT THEY READ

(Continued from page 62)

San, an old aunt of shrewd tongue and kindly heart. The book is well illustrated with many duotone prints from photographs of Japan. (New York: Frederick A. Stokes Company; \$1.75 net.)

THE CLAMMER AND THE SUBMARINE, by WILLIAM JOHN HOPKINS, continues the pleasant adventures of the Clammer and his Eve, now efficiently aided by Pukkie, a little son, and Tidda, a yet smaller daughter. A serene and delightful life it is, and not even the imminence of war, nor the Clammer's final decision as to his part in the war, can mar its serenity and delight. The whimsical spirit of the Clammer, already familiar through the earlier volume to which that gentleman gave the title, tinges the story and flashes again and again in bits such as this:

"When I was come out into the fresh breath of morning, and was walking over the dewy grass to my shed, of a sudden my soul was drenched with the sense of a great truth, even as my feet and legs were drenched with dew. And the truth was this: all work is useless. It is but a waste of time that might be better spent in watching the sun come up through the mists of morning to rule over his kingdom; or in seeing him sink behind the bearded hills in the golden haze of evening."

New figures go to make up the merry group which gathers around the Clammer and his family, notably Bobby Leverett and Elizabeth Radnor, into whose delicately sketched love-affair war and rumours of war introduce perplexing complications. (Boston and New York: Houghton Mifflin Company; \$1.25 net.)

FINISHED, by H. RIDER HAGGARD, is the most recent, but let us hope (despite its ominous title) not the last volume of the adventures of that most adventurous hero, Allen Quatermain. This volume, which completes the trilogy dealing with the fall of the Zulu Kingdom, finds the doughty African hunter and fighter in the rôle of guide, philosopher, and friend to a young Englishman of noble family, who has come in search of the traditional cure for wounded hearts—great adventures in the heart of Africa. The story maintains the true Quatermain level of stirring adventure, heightened by magic and mystery, and a love interest is added by the beautiful English girl who is rescued from a blackguard father and a lover of even deeper dye, to become the bride of the Englishman and accompany him, under Quatermain's protection, through wild lands and savage tribes back to civilization. (New York: Longmans, Green, and Company; \$1.40 net.)

HIS LAST BOW, A REMINISCENCE OF SHERLOCK HOLMES, by ARTHUR CONAN DOYLE, like Rider Haggard's "Finished," brings back under ill-boding title a friend tested by two generations of readers. A preface by Sherlock Holmes's old friend and biographer, Dr. John H. Watson, tells us that the great detective, "somewhat crippled by occasional attacks of rheumatism," has in recent years divided his time between philosophy and agriculture on a small farm near Eastbourne. With the coming of the war, however, he came from retirement to place his great skill at the service of his government, and proof that the skill has in no way lessened by disuse appears in the story which gives title to the book. The seven other stories which go to make up the volume recount experiences of earlier date, though the "Adventure of the Bruce-Partington Plans" also deals with the foiling of a German spy. Throughout these stories the astute detective displays all his old acuteness in the unravelling of tangled skeins, and interest is maintained at that intensity

which makes the detective story the most completely enthralling of all narratives. (New York: George H. Doran Company; \$1.35 net.)

SO RUNS THE WORLD

THE DANISH WEST INDIES UNDER COMPANY RULE (1671-1754), by WALDEMAR WESTERGAARD, PH.D., gives two hundred and forty of its rather more than three hundred and fifty pages to less than a century's history of our newly acquired little island group, and about ninety pages more to appendix, bibliography, and index. The author is Assistant Professor of History at Pomona College, California, and his big volume, introduced by Professor H. Morse Stephens, Professor of History at the University of California, appears to be one of those instances of "intensive culture" in a minute field somewhat characteristic of American scholarship modelled upon German ideals. Dr. Westergaard undertook his studies and wrote his book before we somewhat recently resumed the negotiations ending in our acquisition of the islands, but he has added a judicious short chapter that might well have been thrice as long, setting forth the main facts in our fifty years of hankering after the Danish West Indies and Denmark's oft baffled offers of her tiny possessions. Incidentally it appears that we have paid just five times as much for the islands as they would have cost us in the early stages of our long discussion over the purchase. One may learn from the result of Dr. Westergaard's conscientious labours a vast deal more about the history of these islands than most of us care to know, and doubtless the author's elaboration of their early history prevented him from giving a more detailed account of the really significant incidents of our coquetting with Denmark since the days of Andrew Johnson Seward. Maps and illustrations lend significance and interest to the text. (New York: The Macmillan Company; \$2.50 net.)

IN A COLLEGE GARDEN, by Viscountess WOLSELEY, seems to promise by its title charming reminiscences of peaceful walled or hedged enclosures at Oxford or Cambridge, with grave dons, famous scholars, heads of houses, and delicately clad ladies at tea. It is not of university gardens, however, that the noble lady writes, but of life at her College of Gardening near Glynde in English Sussex, an old conservative county beloved of Mr. Kipling. In the gardens connected with this college the pupils, girls, and older women, learn the theory and practice of horticulture. The college was founded fifteen years ago, but its activities have been stimulated by the needs springing from the present war. In this stout volume of about two hundred and fifty pages, the author tells of the influences that led her to set up the college and of the actual daily life at the institution. She gives us also glimpses of rural Sussex and lays bare the curious conservatism of the country folk. Some of the fun at the college, Christmas fun, tea-parties, and the like, is described, and one thus obtains a notion of the social life that goes to enliven the round of study and physical work. American readers will be a little shocked to learn from an authority quoted in the volume that a wage of less than five dollars a week was recently thought a proper minimum for an agricultural labourer's family of five persons. It is noted that not many years ago there were agricultural labourers receiving ten, eleven, and twelve shillings a week, and it appears that from fifteen to eighteen shillings a week was a common wage before the war. (New York: Charles Scribner's Sons; \$2 net.)

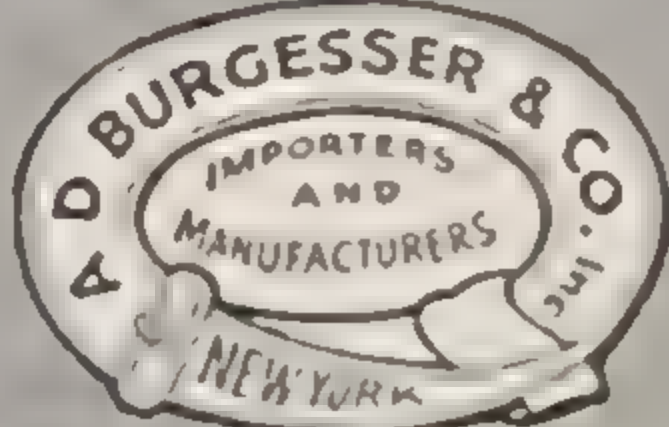
Burgesser Hats

for early Spring, suitable for Palm Beach and Southern Tourists' wear, are now being displayed by leading dealers everywhere

A. D. Burgesser & Co. Inc.

(Wholesale only)

1 and 3 West 37th Street, New York



INDIAN HEAD

*Use It Instead of Linen
Not a Fad but a Fashion*

Just as the smart woman adopts not the newest, but the best of the new fashions—because such garments look best first and last—so you will find the cleverest sport clothes made of Indian Head. Garments made of it have a lasting atmosphere of style possible only with a well-made fabric.

Indian Head helps the kiddies to look spick and span. In it they are clad for any call of fun or fashion.

Ready-to-wear clothes of Indian Head are shown in the shops. If the label is sewn in the garment it is real Indian Head.

Indian Head may be had in two finishes—soft or linen finish, each made in four widths, 27, 33, 36, and 44 inches.

Some stores sell Indian Head in the Wash Goods Department, others in the Domestics. The Linen Finish is usually sold in the Linen Department. Wherever you find it, the name **INDIAN HEAD** must appear on the selvage, or you are not getting Indian Head at all.

Amory, Browne & Co. Dept. 1, Box 1206
Boston, Mass.



Send 6 cents for a sample of
Indian Head ready to sew,
for 18-in. dolly dress.

INDIAN HEAD



All fashionably gowned -- but all different

In writing papers, as in dress, it is possible to interpret correct style, in different ways; all equally good

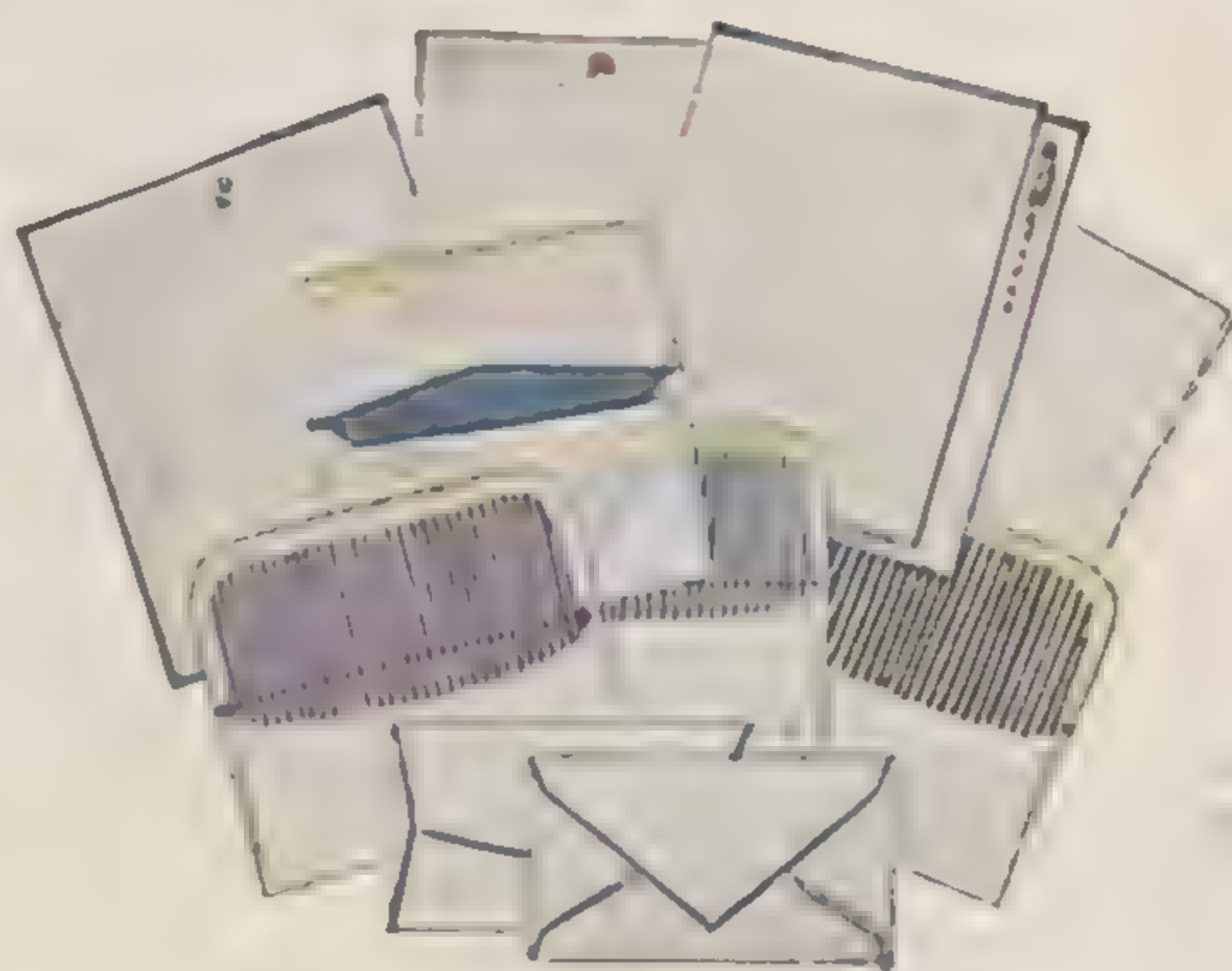
Crane's Linen Lawn

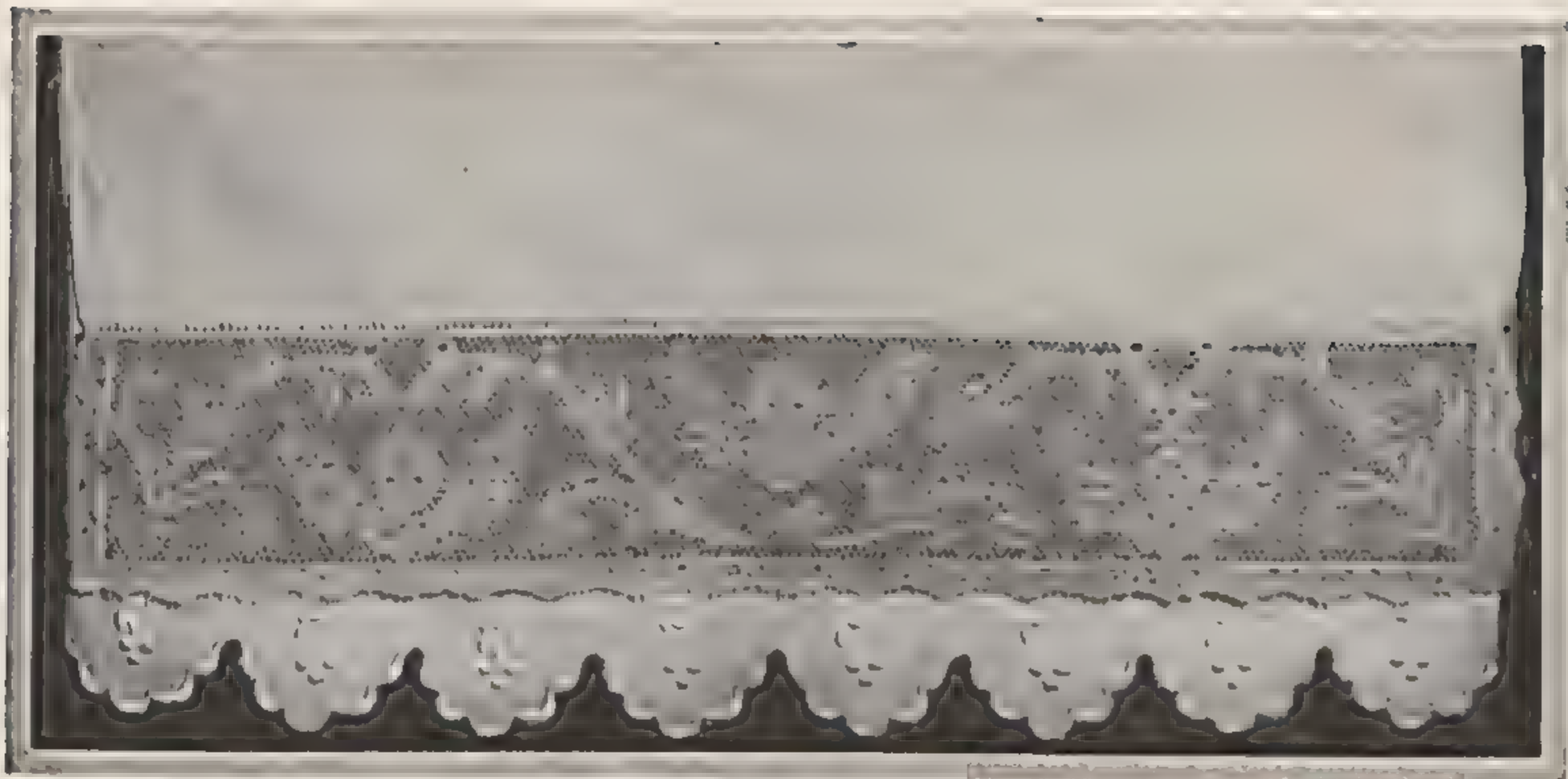
[THE CORRECT WRITING PAPER]

always expresses good taste, but Crane's Linen Lawn ranges from the simple white sheet, through various fashionable shades, varied with colored borders, or gold or silver edges, to the Marginal Fold, which offers opportunity of adding the monogram in a new way.

EATON, CRANE & PIKE CO.
New York

Pittsfield, Mass.





Such a towel (shown folded over) with hand-scalloping at one end and point de Paris lace at the other, is certainly, like the nice cake of soap in the ballad, worthy of washing—or drying—the hands of the Pope

ON HER DRESSING-TABLE

IN our artless occidental way we imagine that our mission is to civilize the Oriental, whereas the truth is that he conceals beneath a suave exterior extremely disconcerting opinions of us. When it comes to a matter of cleanliness, our standards would not be tolerated in Japan. There even the coolie takes his bath at a temperature perilously close to scalding, because he considers that only thus can he really cleanse his skin. This is followed by the rubbing in of oils to promote a flexibility and firmness of skin and muscle that, with us, is the ambition of the beauty specialist, not the layman.

It seems absurd to insist upon cleanliness, yet all authorities on the care of the skin agree that it is the basis of any treatment. There is a difference of opinion as to the benefits of using soap and water for the face, and a number of cleansing liquids and creams are being compounded for use instead. To the motorist these will be most welcome, for there is no pastime more disastrous to the complexion than motoring. Cleanliness is the first step, for dust is bound to sift through even the closest of veils, and nothing will more surely injure the skin.

One specialist who has made a serious study of caring for the complexion after outdoor sports, has combined the necessary preparations for this case in a charming little case of metal, enamelled in gray and finished with a secure lock and a handle by which it may be carried. Each box, bottle, and jar fits snugly into its own compartment. As an added protection, the inside of the cover is fitted with a cushion of pink silk to match the rest of the lining. The case contains a pad or roll of specially prepared cleansing tissue made from a woven fabric, soft, silky, and absorbent. This tissue is used for removing the cream, so as to prevent marring or stretching the skin. These

cleansing tissues are inexpensive and ideal for travelling.

After a motor journey, it is well to begin by applying the cleansing cream liberally to face, neck, arms, and hands. This frees the pores of all foreign matter and renders the skin soft and receptive to the rest of the treatment. After carefully removing the cream with the tissue mentioned above, the skin tonic is applied. This preparation is recommended for use instead of soap and water. Its effect is to whiten, tone, and clear the skin, and it is particularly designed to check enlarging pores and unsightly bagginess under the eyes.

When the pores are thoroughly cleansed by the cream and tonic, the next step is to nourish and build up the muscles. This is accomplished by patting in an oil which is said to brace and rejuvenate the underlying muscles of the face. The treasure box also contains a lotion in the form of a liquid powder with medicinal qualities. This lotion is particularly beneficial for an oily skin.

If the fatigue of driving has made one pale, a bottle of liquid rouge is welcome; and for those who use them, there is the eyebrow brush or pencil. After a final dusting with a delicate face powder, one is ready for anything. This box may be bought for \$12.

A well-known Paris house sends over a perfume which promises to be much liked this spring. It has a faint suggestion of jasmine, with an old-world hint of sandalwood and spices of the Far East. This delightful perfume costs \$8 a bottle.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.



The design of a boudoir pillow-case of heavy Venise lace is a long row of tulips, for boudoir pillows are often oblong; linens from Max Littwitz



"I've found a way

*to keep my hair wavy—and
at the same time save money"*

"I'm able now to give more money and time to my Red Cross work. Instead of going to the Hairdresser, I use

WEST ELECTRIC
Hair Curlers

I can put them on in a minute and then by the time I've finished dressing, my hair is waved as prettily as though I had slaved an hour over it."

West Electric Hair Curlers work without heat, and so they can't hurt your hair. They are made of one piece of electrified steel and have no sharp edges. They are really wonderful. There are

Over fifty million in daily use

West Electric Hair Curlers can not injure the hair in any way, and in spite of their extremely low price, they are guaranteed to last a life-time or a new one free. Always clean and sanitary.

Card of 2—10c Card of 5—25c

On sale everywhere at all good stores, or we will supply you direct if you will send your dealer's name enclosing the price in either stamps or money.

"Guide to Hairdressing at Home" free with every order for a card of curlers.

West Electric Hair Curler Company
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Also Manufacturers of the famous WEST STOCKING SHIELDS

FURS

of Superior Quality

20% Reductions

ON ENTIRE STOCK



Large Assortment of Automobile
Coats and Robes

ALSO

Men's Fur and Fur Lined Coats
for All Occasions

C. G. Gunther's Sons

Furriers Exclusively for Ninety-Seven Years

391 Fifth Avenue

New York

S O C I E T Y

Births

NEW YORK

Aldrich.—On November 19, to Mr. and Mrs. Winthrop Aldrich, a son.

Rogers.—On November 29, to Mr. and Mrs. David Ogden Rogers, a son.

Deaths

NEW YORK

Bloor.—On November 19, at Stonington, Connecticut, Alfred J. Bloor.

Fowler.—On November 26, at the Aviation Training Camp of the French Army, at Pau, France, Eric Anderson Fowler, son of Mrs. Anderson Fowler.

Spencer.—On November 17, Mary Tailer Spencer, widow of the late Ambrose P. Spencer.

Vogel.—On November 27, at his home in Tuxedo Park, Herman Vogel.

Worcester.—On November 17, George Henry Worcester.

WASHINGTON

Young.—On November 18, Warren S. Young.

Engagements

NEW YORK

Fiske-Johnson.—Miss Marione Virginia Fiske, daughter of Mr. Haley Fiske, to Lieutenant Kenneth Clark Johnson, son of Mr. Elijah Johnson.

Schirmer-Davenport.—Miss Katherine F. Schirmer, daughter of Mrs. Walter Ayrault, to Mr. Henry Davenport, son of Dr. Francis Henry Davenport.

BALTIMORE

Daly-Sweeny.—Miss Louise P. Daly, daughter of Mr. Owen Daly, to Captain J. Sarsfield Sweeny, U. S. R., son of Mrs. Charles Sweeny.

Maupin-Maupin.—Miss Margaret Lewis Maupin, daughter of Mrs. Chapman Maupin, to Mr. Rex Corbin Spencer Maupin.

PHILADELPHIA

Neilson-Madeira.—Miss Sarah C. Neilson, daughter of Mr. Lewis Neilson, to Lieutenant Crawford C. Madeira, son of Mr. Louis C. Madeira.

SAINT PAUL

Glenn-Garfield.—Miss Edwina Glenn, daughter of Major-general Edwin A. F. Glenn, U. S. A., to Captain James Abram Garfield, U. S. N. A., son of Mr. James R. Garfield.

Hill-Lindley.—Miss Clara Ann Hill, daughter of Mrs. James Jerome Hill, to Mr. Erasmus Christopher Lindley.

Whitney - Countryman.—Miss Louise King Whitney, daughter of Mr. Frank Irving Whitney, to Lieutenant E. A. Countryman.

Weddings

NEW YORK

Drury-Fuller.—On November 24, in the Briarcliff Congregational Church, Captain George Chipman Drury, of the Royal Canadian Dragoons, son of the late Major-general C. B. Drury, and Miss Annie N. Fuller, daughter of Mrs. Williamson W. Fuller.

Filley-Pyne.—On December 15, Lieutenant-Colonel Oliver Dwight Filley, and Miss Mary Pyne, daughter of Mr. Percy Pyne.

Gilbert-Wyeth.—On December 1, in Saint Bartholomew's Church, Mr. Cass Gilbert, junior, son of Mr. Cass Gilbert, and Miss Elizabeth Jarvis Wyeth, daughter of Mrs. Stephen G. Williams.

Hubbard-Flint.—On November 20, Mr. James Lanman Hubbard, son of Mr. Charles L. Hubbard, and Miss Louise Eliot Flint, daughter of Mr. George Eliot Flint.

James-Krech.—On November 28, in Saint Bartholomew's Church, Mr. Oliver Burr James, son of Dr. Walter B. James, and Miss Angeline J. Krech, daughter of Mr. Alvin W. Krech.

Kittredge-Livingston.—On November 28, in the chantry of Grace Church, Lieutenant Henry Crocker Kittredge, son of Professor George L. Kittredge, and Miss Gertrude Channing Livingston, daughter of Mr. James Duane Livingston.

Osborn-La Farge.—On November 26, in the chantry of Grace Church, Lieutenant William Henry Osborn, son of Mr. William Church Osborn, and Miss Margaret G. La Farge, daughter of Mr. C. Grant La Farge.

Parsons-Mowry.—On December 22, in the Naval Chapel, Annapolis, Maryland, Ensign Thomas C. Parsons, U. S. N. R., son of Mr. Thomas Parsons, and Miss Janet Mowry, daughter of Mr. Allan McLane Mowry.

Post-Gilbert.—On November 28, in the Church of the Incarnation, Mr. Charles Morgan Post, and Miss Julia S. Gilbert, daughter of Mr. Cass Gilbert.

Renshaw - Whitlock.—On November 24, in Calvary Episcopal Church, Captain Alfred Renshaw, 302nd Engineers, U. S. N. A., son of Mr. Alfred H. Renshaw, and Miss Jeannette Emmet Whitlock, daughter of Mrs. Bache McEvers Whitlock.

Sawyer-Motley.—On December 8, in the chantry of Saint Thomas's Church, Lieutenant Homer E. Sawyer, junior, U. S. R., son of Mr. Homer E. Sawyer, and Miss Kathryn Motley, daughter of Mr. W. Harry Motley.

Woodruff-De Witt.—On December 1, at the home of the bride's parents, Mr. Donald Jaffray Woodruff, U. S. N. R. F., and Miss Barbara A. De Witt, daughter of Mr. Edward De Witt.

BALTIMORE

Chubb-Albert.—On November 27, in the chapel of the Emmanuel Protestant Episcopal Church, Mr. Charles F. Chubb, son of Mrs. Archibald Lamont Chubb, and Miss Mary Clare Carroll Albert, daughter of Mr. Talbot J. Albert.

Stanton - Beacham.—On November 21, Ensign Otis Cook Stanton, U. S. N., son of Mr. James E. Stanton, junior, and Miss Priscilla Beacham, daughter of Mrs. F. Broughton Beacham.

BOSTON

Armstrong-Taylor.—On November 27, in Trinity Church, Lieutenant Daniel W. Armstrong, U. S. N., son of Mrs. Samuel C. Armstrong, and Miss Eunice Taylor, daughter of Mr. William Osgood Taylor.

Romaine-Holder.—On November 27, Ensign Ralph Benjamin Romaine, son of Mr. Louis Tyson Romaine, and Miss Edith Holder, daughter of Mr. Frederic Blake Holder.

PHILADELPHIA

Packard - Denckla.—On November 28, Lieutenant J. Francis R. Packard, and Miss Mary T. Denckla, daughter of Mr. Hermann A. Denckla.

PROVIDENCE

Munson-Hunter.—On October 27, in Paris, France, Mr. Curtis B. Munson, son of Mr. Robert H. Munson, and Miss Frances Hunter, daughter of Mrs. Duncan Hunter.

WASHINGTON

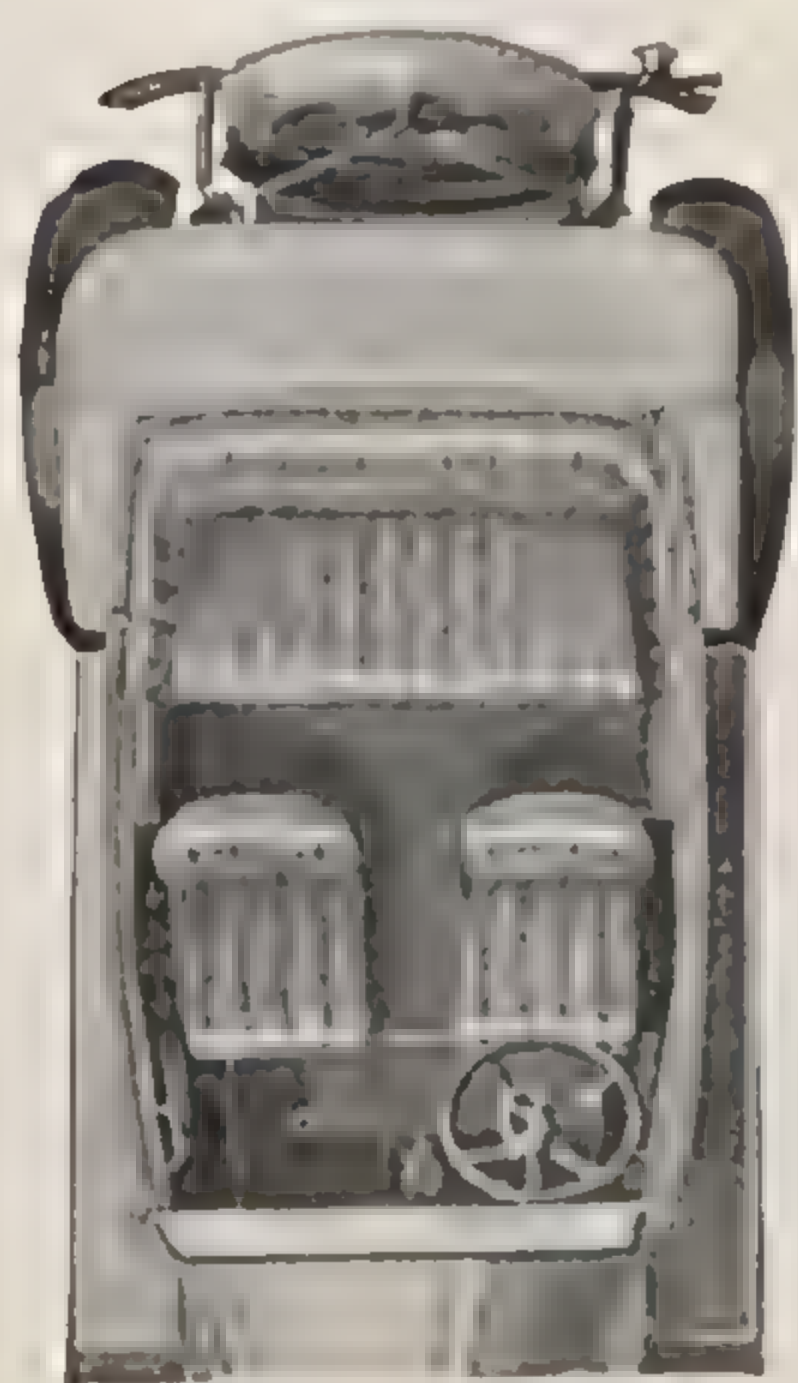
Adams - Gracie.—On December 15, in Saint Thomas's Church, Mr. Dunbar B. Adams, son of Mr. John Dunbar Adams, and Miss Edith Temple Gracie, daughter of Mrs. Archibald Gracie.





The New KISSELKAR 4 Passenger Sedané

THE delightful intimacy of its personal comforts—the little niceties of appointment and refinement—make it decidedly a woman's car.



Aeroplane view, showing comfortable, roomy tonneau and wide seats.

Due to the exclusive Kissel construction, it possesses many desirable features, including the detachable ALL-YEAR Top, in which *all side windows can be lowered or raised*.

The roomy tonneau, wide seats, aisle and doors are particularly convenient. The upholstery is in fine leathers or exclusive motor weaves. The ALL-YEAR Top is *built in*, not on, and is entirely removable.

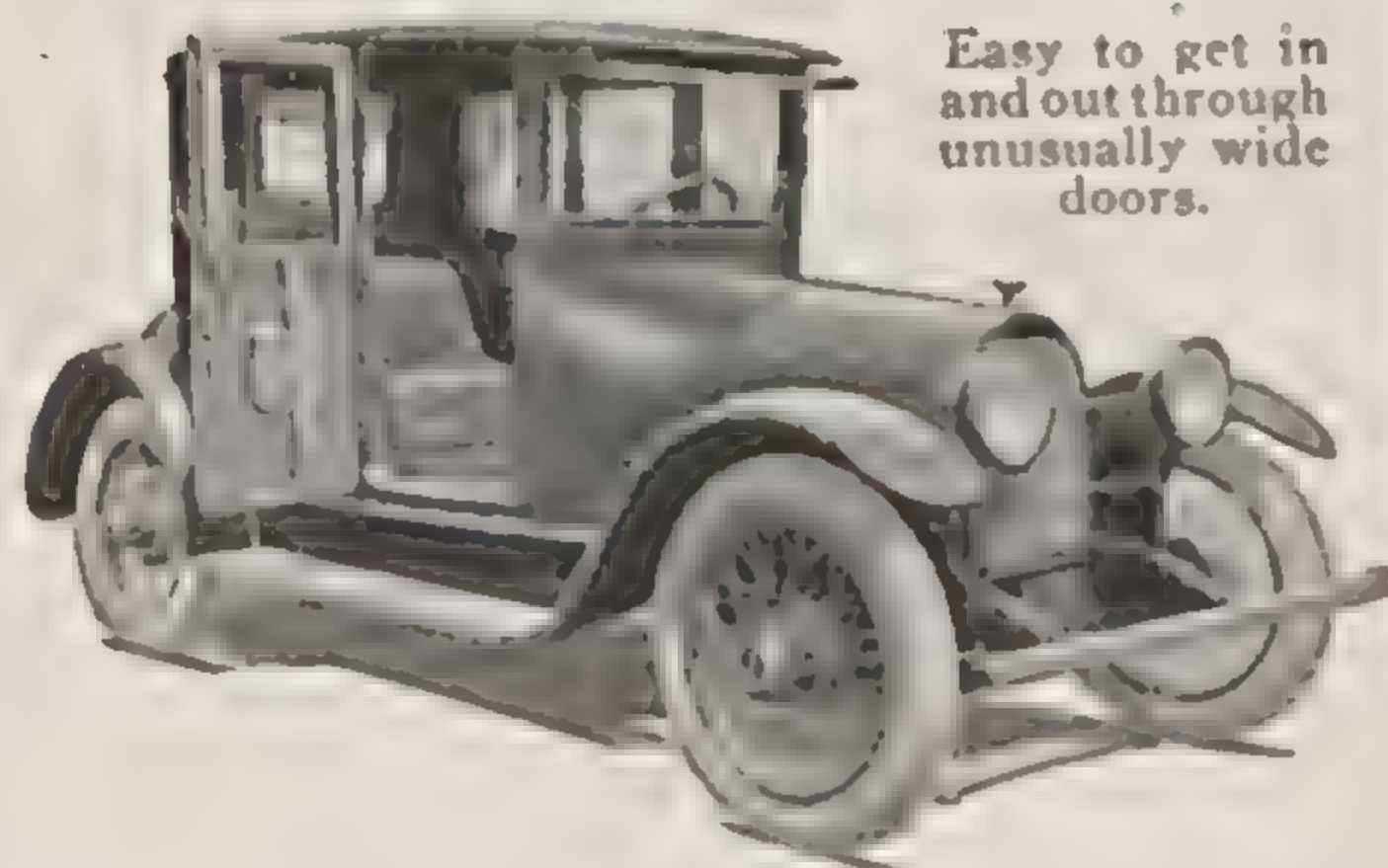
The Hundred Point Six

For over a year this car of a Hundred Quality Features has proven worthy of the Kissel reputation for excellence in chassis construction, including the sturdy Kissel-built power-plant.

See your Kissel dealer who is booking orders for an early delivery. Send for ALL-YEAR Car literature.

Kissel Motor Car Co.,

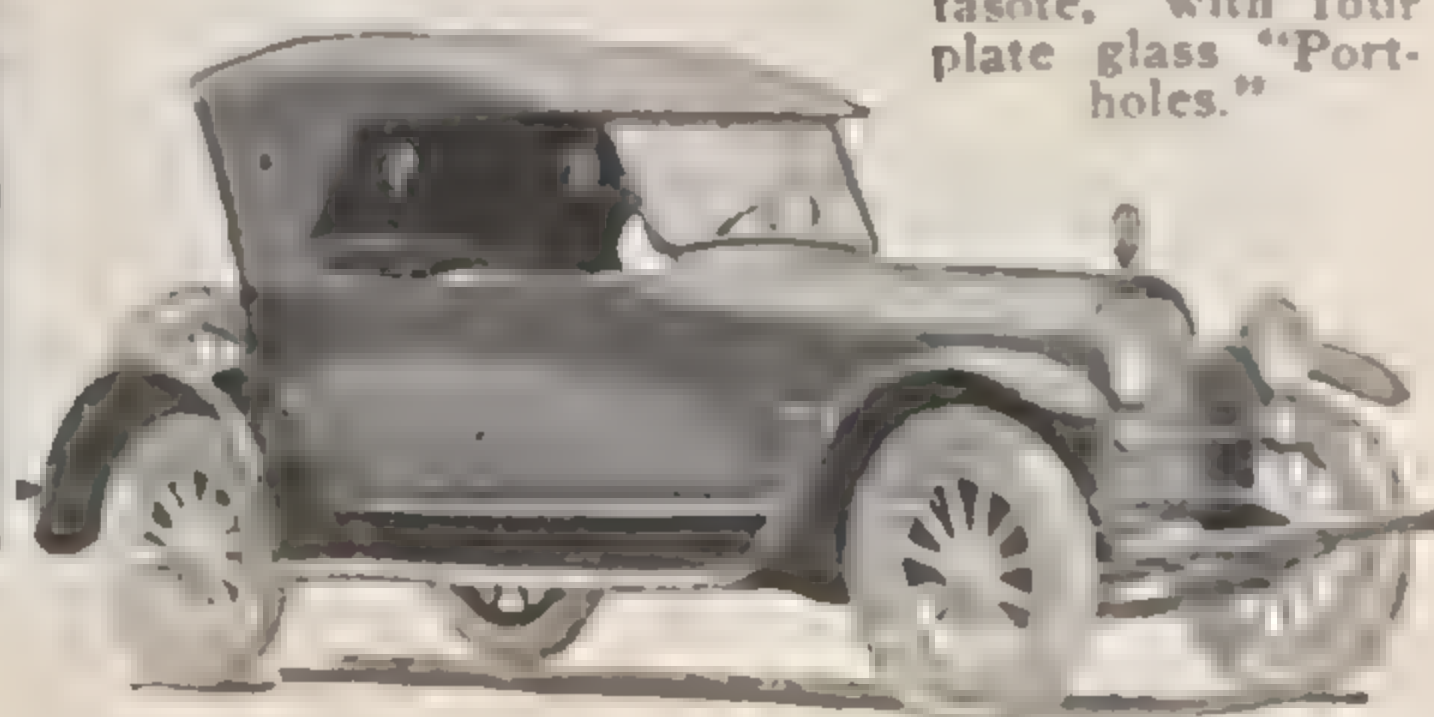
Hartford, Wis., U. S. A.



Easy to get in and out through unusually wide doors.



Perfect blending of ALL-YEAR Top and Body—no visible fastenings or attachments—no rattles or draughts



New Semi-Victoria Style Summer Top is made of "Pantastote," with four plate glass "Port-holes."



CRICHTON BROS.

of London

**GOLDSMITHS and
SILVERSMITHS**

In New York: 636, Fifth Avenue
In Chicago: 622, S. Michigan Avenue
In London: 22, Old Bond Street



A CHARMING OLD SILVER URN STANDING FOURTEEN AND ONE-QUARTER INCHES HIGH, MADE IN LONDON IN 1792 BY JOHN ROBINS. THE FORM OF THE URN BEING OVAL, AND NOT ROUND, GREATLY ADDS TO THE DELICACY OF ITS LINES.



THESE HALL MARKS APPEAR ON THE URN

**OLD ENGLISH
SILVER of**

the purest design—rare examples of the work of the artist silversmiths of the Georgian and Queen Anne periods—being free of duty is sold in the New York and Chicago Galleries at London prices. TEA and COFFEE SERVICES, Vegetable Dishes, Salt Cellars, Platters, Candelabra, Sugar Castors and other interesting and useful objects. CRICHTON London-made REPRODUCTIONS of OLD ENGLISH SILVER show all the exquisite handwork of the originals—single pieces or complete services.

All goods purchased of Crichton Bros. are delivered express charges prepaid throughout the United States.

Portraits on ivory by Mira Edgerly, on exhibition at the galleries of Gimpel and Wildenstein, include a spirited and freely painted portrait of Miss Josephine Osborn, daughter of Dr. Fairfield Osborn, in the uniform of her gallant grandfather Perry



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THE hand of war was light upon the New York art season during December, and, besides the Winter Academy, an account of which will appear in the next issue, the galleries held many exhibitions of more than average interest. Some of these exhibitions quite plainly owed their existence to the thrifty thought that a work of art may be an excellent Christmas gift. Others, guiltless of such ulterior motive, offered excellent opportunity to judge the recent work of artists of recognized position.

PORTRAITS ON IVORY

One of the new galleries of Gimpel and Wildenstein was given up to a brilliant display of recent portraits on ivory by Mira Edgerly. While Miss Edgerly's portraits have never before been placed on public exhibition, they are well known and have a niche all their own among products of the portrait painter's brush. To most artists, ivory has been a surface upon which miniatures are painted, but the portraits of Miss Edgerly are not miniatures, either in intention or in technique. They are necessarily small, since the oblong panels of ivory are rarely obtainable more than seven inches long, but they are large in conception and, at their best, are painted with a freedom that disproves any consciousness of limitation of space on the part of the artist. Moreover, the artist has succeeded, in a measure, in overcoming this limitation of her ground by means of cleverly designed

frames which permit the joining of two or more panels of ivory. She thus obtains variation in both shape and size of the space to be filled, and this accounts, in part, for the absence of monotony in this exhibition of seventy portraits on ivory.

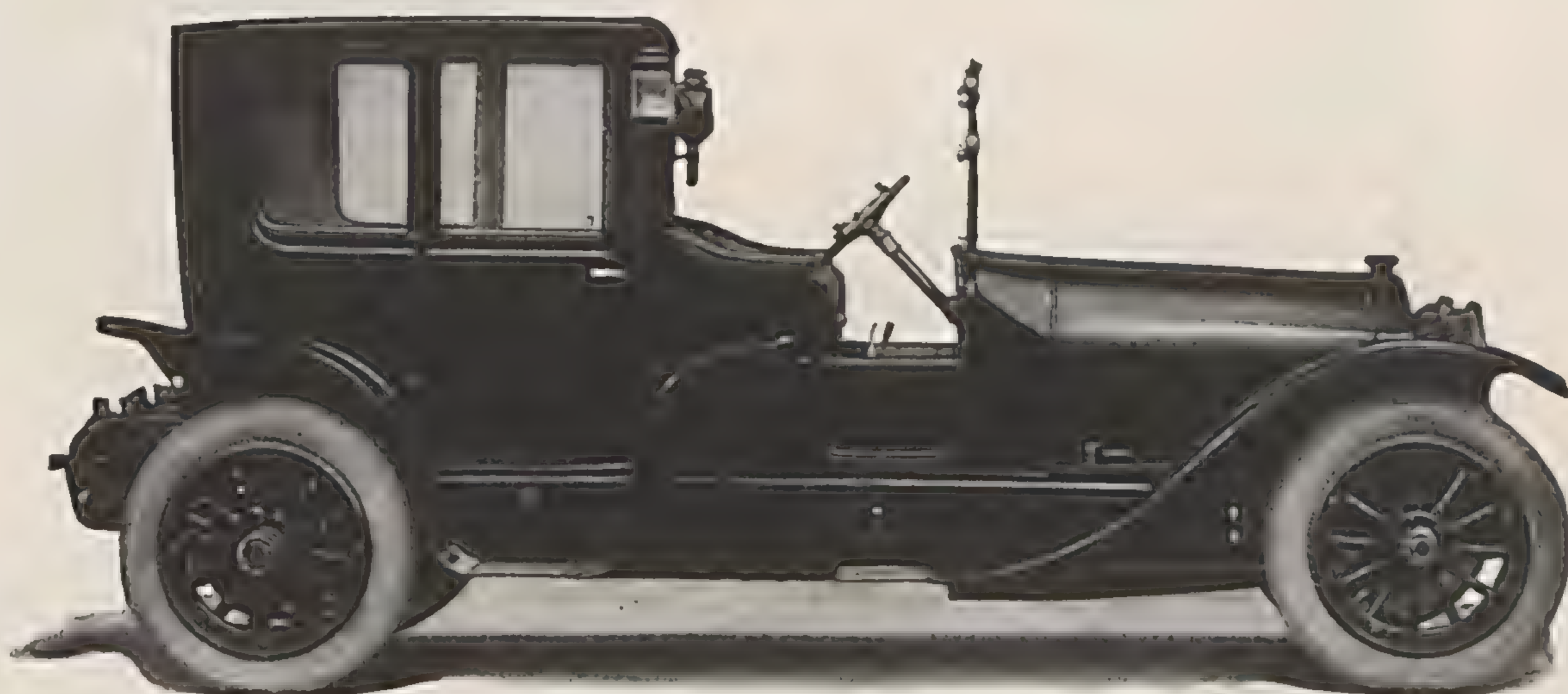
To Miss Edgerly belongs the distinction—rare among artists of the present day—of attaining the high favour of the fashionable world and remaining unspoiled by it. Although for the past five years or more she has been, as it were, court painter to the world, her brush has acquired none of that fatal facility and superficial brilliance which so often mars the work of the "society" painter. On the contrary, it has gained steadily in freedom and in æsthetic quality. There are, it is true, knotty problems of drawing which are still to be solved, and the relation of the figure to the background, while sometimes strikingly successful, seems not to be completely mastered. These matters, however, count as little against the charm, the personality, and the imaginative quality of the portraits.

With children, this artist is especially successful, and she has a pleasantly original way of painting of a child a series of three or four portraits in as many moods, all designed to form a satisfying composition when combined in a specially designed frame, as in the case of the portrait of little Miss Shielah Burden as "The Four Seasons."

A novel and engaging composition is (Continued on page 70)



Admirable treatment of a timely theme is Anne Gold, the knitting girl in the exhibition of the Brooklyn Society of Etchers



SPECIAL TOWN COUPÉ

Designed and built for Mrs. Charles J. Wrightsman of New York

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, Makers of Fine Motor Cars

Clicquot Pronounced Klee-ko **Club** **GINGER ALE**

Good grocers and
druggists sell it by
the case.

The Clicquot Club Company
Millis, Mass., U. S. A.



Chauffeurs' Outfits

Special

AT

\$48.50

*Overcoat, Suit and
Cap to Match*

Smart, neat, perfect fitting,
and durable; the best value
in Motor Clothes for
Chauffeurs that can be
bought. A Double-Breasted
Overcoat. A smart Nor-
folk Jacket, Trousers and
Cap.

All made of fine quality
dark gray worsted whip-
cord—the outfit complete
\$48.50, or, as follows:—

Overcoat	\$28.00
Suit	\$18.50
Cap	\$ 2.00

Other Outfits of Better Grade at \$64.50 and \$78.00.
Chauffeurs' Raincoats—Guaranteed Waterproof—\$22.00.
Catalogue and Chauffeurs' Apparel Chart on Request.

Brill Brothers

BROADWAY AT 49th ST.
NEW YORK CITY



No exhibition of American etchings could be complete without prints of the masterly wild fowl of Frank Benson, who was among the contributors to the exhibition of the Brooklyn Society of Etchers

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(Continued from page 68)

the portrait of the two sons of General Byng with their donkey. "Miss Helen Moran as Dawn" is a delicate interpretation of the idealism and aspiration of youth, and among the most delightful of the portraits of women is that of Mrs. William De Forest Manice, painted on two panels joined and outlined by a slender gold frame. An interesting study of character appears in the two portraits of Benjamin Kimball, Esq., one a Rembrandtesque study of a suave and gracious connoisseur, "Benjamin Kimball, Esq., Collector of Amber," the second a portrait of the hard-headed self-interested man of business, "Benjamin Kimball, Esq., the Lawyer."

During January, the galleries of Gimpel and Wildenstein will present two unusual collections, one of the paintings of Carondeville and the other of the medals of Spicer-Simson.

THE MAKERS OF PRINTS

Print makers were exceptionally busy during December. The Brooklyn Society of Etchers made its second annual appearance in the Print Room of the Brooklyn Museum of Fine Arts and justified its existence by an exhibition of no less

merit than that of last season. There would seem to be great promise for American artists in the field of etching. American eyes are keen; and there is something about the exquisite precision of an etching, the graphic power of its black and white, which accords well with the national temperament. Moreover, it is doubtful whether any other medium is equally sure of a welcome among the American art-buying public.

Many well-known etchers were represented in this exhibition, which, while it showed, it is true, no masterpieces, contained a variety of excellent work. By Anne Goldthwaite were a number of prints of more than average merit, among which was "For a Soldier," a study of a girl knitting, which cleverly concentrates the attention, not on the knitting, but on the girl. Troy Kinney, who places etching at the service of the dance, showed an "Impression of Genée"—a very pleasant impression. Birds of various feathers were the subject of prints by Frank Benson, for what collection of American etching would be complete without Benson's masterly wild fowl? Childe Hassam showed his recent accomplishment in this newly chosen field by some noteworthy contributions.



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SEEN ON THE STAGE

(Continued from page 46)

admirably acted. The reputation of the Théâtre du Vieux-Colombier has not suffered a sea-change from its transmigration overseas.

YVETTE GUILBERT

The new Théâtre du Vieux-Colombier, with its mediaeval atmosphere, affords an appropriate setting for the repeated appearances of the finest interpretative artist in the world,—Yvette Guilbert. In her group of programmes, Madame Guilbert includes many of those well-remembered songs and recitations that have endeared her to the public in the past; but her one new feature, for the present season, is especially noteworthy. This is a rendering of a long and tragic passage from "*Les Soliloques des Pauvres*" of Jehan Rictus.

Jehan Rictus is a great poet and a great man. His work, thus far, has been neglected in America, for the reason that he writes in the slang of the day-labourer,—a jargon that is difficult to understand, even for Americans who have been schooled in France. The present commentator—though nurtured in the *Quartier Latin* and made familiar with the argot of the cabarets a score of years ago—finds it very difficult to decipher from the printed page the language of this poet who speaks the speech of the despised and the rejected,—that "submerged tenth" of the total public, of whose existence the so-called "upper classes" are seldom so much as reminded. Jehan Rictus is an apostle of the poor. He has lived among them, worked among them, suffered with them. He interprets their otherwise uncelebrated life in a racy dialect that is comparable with the language of our own Walt Whitman. In his own country, Rictus is more frequently compared by critics with François Villon, the companion and poet of the class of rogues and vagabonds. He has also been called—not, by any means, uncritically—the Tolstoi of *les faubourgs*. Many of his poems—though crude and violent in language—are so overwhelming in their tragic and pathetic power that they rouse the auditor to instant eagerness for a revolutionary reformation of the world. His appeal to the sympathetic instincts is acute and irresistible; and this appeal is rendered still more poignant by the potent intermediary art of Madame Yvette Guilbert.

THE WASHINGTON SQUARE PLAYERS

An essential feature of the project of The Washington Square Players is the discovery and the encouragement of new and unknown authors; and this feature distinguishes their undertaking from that of the Théâtre du Vieux-Colombier. M. Copeau is contented to exhibit an adequate performance of any great play of the past; but these adventurers would prefer to set forth a passable performance of some new composition that offers indications of some greatness still to be achieved.

It is a pleasant privilege to state that the current programme of The Washington Square Players is the best that they have offered in their three years of existence; and this pleasure is increased by the accidental circumstance that all four items on the current bill were composed by American authors, heretofore unheard from in the strait and narrow world of the "commercial theatre."

The pièce de résistance is "The Girl in the Coffin," by Theodore Dreiser,—an impressive play which depicts a tragic crisis in the lives of two labour leaders, a crisis in which "duty and inclination"—to quote the words of Robert Louis Stevenson—"come nobly to the grapple." Next in interest is "Neighbors," by Zona Gale,—a sympathetic study of local and familiar characters,—much better acted than in the recent exhibition offered in New York by the Wisconsin Players. "The Critic's Comedy,"—a keen satiric comedy by Samuel Kaplan, a teacher at the University of Chicago,—adds a touch of mordant wit to the progress of the programme; and the final item sends the public home in a mood that is appropriately playful. This is a *Pantomime Grotesque*, entitled "Yum Chapab," founded on Maya legends some three thousand years old and prepared by J. Garcia Pimental and Beatrice de Holthoir.

"THE GIPSY TRAIL"

To be young—unquestionably and superbly young—is not so rare, perhaps, in life itself; but it is rather rare in art. For this reason, the present writer is pleased to doff his hat in welcome to Mr. Robert Housum, the author of "The Gipsy Trail." This play is beautiful in many ways; but the one great thing about it is that it flaunts aloft the banner of sheer youthfulness as a quite unchallengeable flag of triumph. It reminds us—"not without tears"—of those "brave days when we were twenty-one."

Mr. Housum, we are told, is a young newspaper-man of Cleveland; but it was not in Cleveland that he acquired his keen romantic spirit nor his delicate ear for the concordant falling of appealing and alluring phrases. Mr. Housum went to Yale; and, some time or other, I shall ask Professor Billy Phelps to tell the truth about him. It is already evident that Mr. Housum has read his Rudyard Kipling and his Kenneth Grahame, and that he walks the world as one endowed with ears to hear.

Everybody ought to see "The Gipsy Trail"; and it would be unforgivable to spoil their pleasure in advance by printing a pedestrian account of the wild and whirling story of the play. The story is by no means reasonable; but it is spun forth in that eager, youthful, and romantic mood that can never be recaptured after an ambitious author has passed beyond the hectic period of his apprenticeship. *Si la jeunesse savait; si la vieillesse pouvait*—these are perhaps the saddest (and most forlornly lovely) words that were ever registered by tongue or pen. This play is great good fun. It appeals to youth and to that sympathetic memory which has not yet forgotten utterly the zest and tang of youthfulness.

"The Gipsy Trail" is excellently acted and beautifully staged. Once again, it is a privilege to bow obeisance to Mr. Arthur Hopkins, who is coming more and more to be regarded as "the white hope" of the American stage. The casting, the stage-direction, the scenery, the lighting,—all these delicate appurtenances to the final fabric,—are handled with a taste and tact that are unexceptionable. The author of this youthful, but unusually charming, comedy should thank his lucky stars for the laudable production that has carried his composition to an unassailable success in the midst of a season of many failures.

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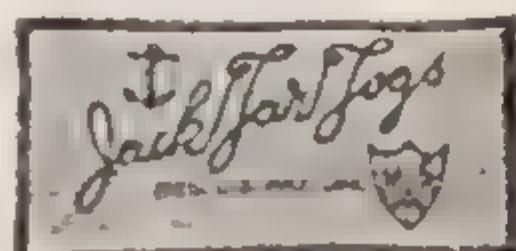


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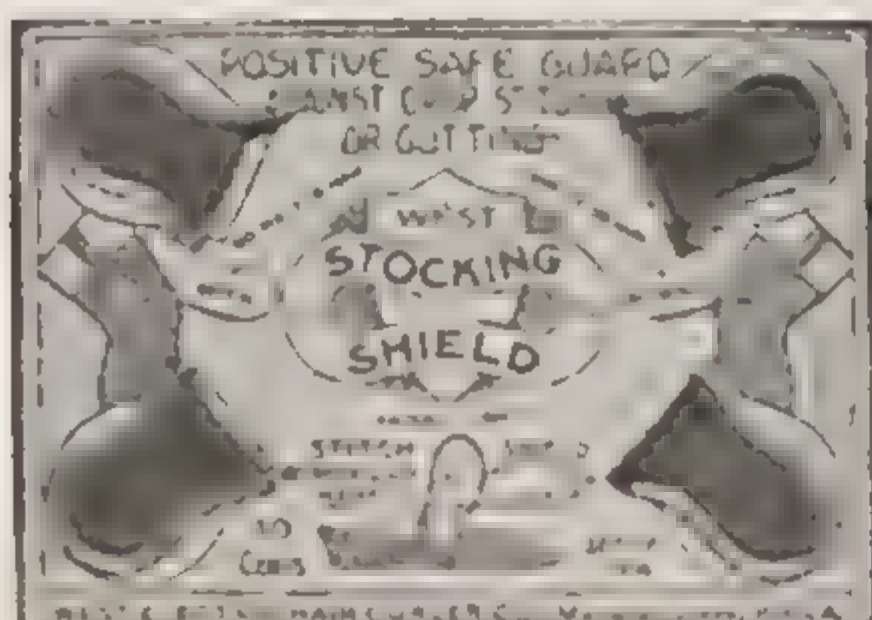
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			90 x 108 ins.....	20.75 ea.	15.60 ea.

MAKERS OF MUSIC

(Continued from page 47)

mystic stone may measure all music as easily as the possessor of a tape line may measure cloth. And there are, among the elect, any number of such mystic stones. Besides, to be frank, the laymen may possess quite as many, equally exclusive.

In bitter reaction against the formal and the technical schools, there are those who would test all music according to its emotional power. "What music expresses," they say, "is all that counts." In intention they seem to say, with Baudelaire: "Be drunk; with wine, with love or with music, but be drunk." But is "expression" all that "counts" in music? There is something childlike in the attitude. The hostess knows what a nuisance is an "expressive" guest who knows not the manners of society. Baudelaire's famous drunkenness soon becomes more deadly dull than the most anchoritic sobriety. One *Pathétique* symphony is an experience; two are a superfluity; three are a nightmare. Besides, the expressive school of critics would, if consistent, rule out nine tenths of the great music of the seventeenth and eighteenth centuries, which "expresses" nothing save a delight in beautifully ordered tones, however much modern artists may try to read nineteenth century feelings into it. Music has an existence apart from the emotions and experiences of this world, and he who will not recognize it misses much.

THE HUMAN TEST

There are some among laymen who would test the excellence of music in the crude way in which democracy tests the excellence of political candidates. They would say, bluntly: "Great music is that which can be enjoyed by the greatest number of normal human beings. Absurd as this is, there is yet much sanity in applying a human test to the art. Music is made for men, and not men for music. But, fortunately, the musical world is not, like the political world, obliged to elect some candidate, definitely and irrevocably, by the poor best of the crude methods that are at hand. Tastes may go on quarreling, and the community is all the richer for it. But those who can measure the number of persons who have enjoyed a certain work have no means of measuring the quality of their enjoyment. They would find the crowd who acclaimed Mendelssohn the greatest composer in the world thirty years ago, scorning him to-day as a sentimental "parlour" entertainer. In reality, the test reduces itself to nonsense. The music which is capable of polling the greatest number of votes is great in respect to its capacity to poll votes; excellence is something else. Some, indeed, would revise the election laws by insisting that the greatness of a work is not to be determined by its popularity at any given moment, but by its continued hold upon people generation after generation. Yet this spreads the human test rather thinly. And it would ignore the occasional greatness of a composer like Debussy, who will be deeper in oblivion fifty years hence than Mendelssohn is now.

Another interpretation of the human test would, while rejecting equally the formal, the technical, and the emotional standards, reject likewise the suffrage of the crowd and give musical judgments into the sole keeping of the "best nurtured"—those whose taste has been specialized by intensive training for the evaluation of the art. Thus the critic becomes pope, and this is very unwholesome for the critic. Besides, ex cathedra musical judgments are not so simply arrived at. The "nurturing" of evenly balanced appreciation is not a matter of mere cumulative aesthetic experience. The critic might be embittered by debt or an unhappy home life, and, if he were, it would assuredly affect the temper of

his musical appreciation. The critic would hotly deny this, but we laymen know it is true.

Yet, unsatisfactory as all these standards are, there is a better and a worse, in some sense, in music. Vaguely, people know that they mean something by the words. Some music is of such a sort as to bring a greater quantity and a finer quality of pleasure to the listener than other music. Some music will more richly repay the attention of those who have felt deeply, thought variously, observed clearly. Let us say that music is "good" in proportion as it rewards close attention. Each may bring to good music what he has, and all will receive something in return, for all (save possibly the academics) have something in common. But if this casual standard suggests what music is "good," it does not explain why it is "good." That has not been explained in twenty-five centuries of musical theorizing. One likes to cherish the belief that one could explain it, if one could devote ten years to the uninterrupted study of the matter. But if one succeeded, this success would add not a straw's weight to the pleasure of any musician or layman. Human taste would still judge and sift. Happy and genuine people would still bring their generous emotions and their swift appreciations to the concert hall and would find their souls mysteriously enriched from the experience. The ardent would find stimulus and the sorrowing would find consolation in Wagner, Haydn, and Moussorgsky. Music would still remain the resplendent kingdom it is, invisible, inexhaustible, unconquerable.

RECENT AMERICAN DISCOVERIES

Within arbitrary limits, however, one can point out wherein this or that composer achieves or fails. And one marks the high musicianship of Ernest Bloch, who struggled for years unrecognized in France and Switzerland and was discovered by Americans as one of the eminent contemporary composers. The Society of the Friends of Music have, within a few months, devoted two concerts in whole or in part to his work, and have revealed a peculiarly personal genius, which, in the fields of musical picturization and emotional expression, has few rivals in the world to-day. His "Psalms," his "Jewish Poems," his quartet, and his two great symphonies repay the closest attention of the listener by the splendid impressiveness of their themes, the richness of their detail, the vigour of their pictorial images, and the variously achieved cogency of their themes. Among American composers, the Philharmonic orchestra has recently selected two, Henry F. Gilbert and George W. Chadwick, for especial honour. The former, in his Prelude to Synge's "Riders to the Sea," showed a tonal imagination and a keen feeling for elemental musical values, which will doubtless be confirmed when his Ballet is danced later in the season at the Metropolitan. Mr. Chadwick has made of his symphonic poem, "Tam O'Shanter," a genial descriptive piece, most intriguing to the fancy.

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(Continued on page 76)

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MAKERS OF MUSIC

(Continued from page 74)

recitals at the Hotel Astor under the auspices of the French-American Association for Musical Art; to the Beethoven violin sonatas which Harold Bauer and Jacques Thibaud have been playing at the Punch and Judy Theatre; to the uncanny loveliness that breathes in the playing of the Flonzaley Quartet; to the finely conceived interpretations which David and Clara Mannes give two or three times each season in their recitals for violin and piano. Let him, with a mental reservation, listen to Leopold Godowsky playing any of that music which dates from before the death of Haydn. He will, if he be truly attentive, soon pierce beneath the superficial thunders of Godowsky's manner and perceive the conscientious artist beneath, the artist whose loyalty is to the integrity of the music as written, of the tones in just relation, one to another.

But he will have his most surprising revelation in the playing of Jascha Heifetz, who has already given his third recital in Carnegie Hall to huge audiences and has appeared as soloist with the large orchestras of New York.

THE GREAT JASCHA HEIFETZ

Of Mr. Jascha Heifetz, almost alone among great executant artists, it can be said that he is completely and utterly free from mannerism. He comes on to the stage as casually as one might walk into one's house and proceeds as quickly as may be to his business of music-making. Then he plays; and it is such playing as none but Mr. Kreisler and Mr. Ysaye can match. It is playing that arouses a mad enthusiasm of response in the audience, an applause which is acknowledged by the artist with the merest well-mannered nod. And yet—here is the mystery—it is playing almost completely devoid of "expression." It might almost be said that he does nothing more than play the notes as they are written. But his matchless technique enables him to play them exactly and truly, with never the hair's breadth deviation in the tone or the slightest flurry over a Herculean difficulty in fingering. And this is enough. Another violinist, not quite so highly perfected, may hide his fault with some superficial brilliance which is to be learned for the asking at any conservatory; and he thus diverts the hearer's attention from the music to the musician. But, unless he be as great as the composer whose music he is playing, he cannot thereby do aught but lessen the degree in which that attention is repaid. Mr. Heifetz, because his technique is, humanly speaking, flawless, is able to let the music sound through him. He is as impersonal as the instrument upon which he plays. And, as a reward for this abnegation, he has been received as no artist for years has been received in this country. The pushers and the intriguers verily have their reward, but it is the meek who inherit the earth.

Yet, sensational as has been Mr. Heifetz's modest appearance, the American public has been led to expect something comparable to him in the person of Max Rosen, another of Leopold Auer's pupils, who has played in Europe wherever war conditions would allow and has been accepted as an equal. Mr. Rosen was born in New York, but he is returning, young as he is, with an established European reputation.

PERSONALITY IN MUSIC

Following the analogy of Mr. Heifetz, we might divide pianists into those who concentrate the attention of the listener upon the music and those who divert it to themselves. Only a few, like Mr. Paderewski and Miss Leginska, succeed in maintaining highly dramatized personalities before the public and still plac-

ing their music before their hearers in its true values. They do indeed heighten effect; but they do not usually falsify relations. Of those who do not resort to "personality" at all, Mr. Gabrilowitsch is one of the foremost. All that the music contains is sure to shine with undiminished brilliance through his playing. Even the Scriabine Fifth Sonata, a sensationally novel and perhaps much over-rated work of ultra-modern impressionism, gained an eloquence at his Carnegie Hall recital which impassioned "interpretation" could never have imparted to it. Charles Anthony, who gave a recital of French music in the newly opened Greenwich Village Theatre, wisely followed the same method. His playing is commendable for its honest sufficiency. On the other hand, Moses Boguslawski, who has recently appeared in several recitals, relies far too much on superficial brilliance, and in particular upon excessive rapidity of tempo. Wynne Pyle is a most engaging pianist in her minor pieces, but should be wise enough not to attempt things of such peculiar difficulty as the Schumann Toccata and the Chopin Polonaises. For it is to be noted that when a pianist finds himself unequal to a work, he invariably (though doubtless unconsciously) seeks to cover up his faults with an unwarranted use of the damper pedal. So it is a trusty rule, by no means applicable to Miss Pyle's case alone, that where there is too much pedal there is too little pianism. Yolando Mero, likewise, tends to blur her rapid and more heavily coloured music, although in soft and graceful passages she plays exquisitely.

Arthur Friedheim, friend and pupil of Liszt, is in a somewhat different position. His style is indifferently good, according to the taste of to-day, but his special value is that he represents with some authority the accepted style of yesterday. And yesterday, the yesterday of Liszt, was a time when musicians did not draw so clear a distinction between the music and its presentation. The music was felt to live in the heard tone; the work was the servant of the performer. So if Mr. Friedheim seems to assert himself overmuch, and withal without imparting to his music either the emotion or the finesse which modern taste demands, it must be remembered that he is ably exemplifying the ideals of our musical grandfathers.

The desire to dramatize one's personality has, of course, burned more ardently in the operatic breast than in any other, and has consequently tended to obfuscate taste. Thomas Chalmers, among the newcomers to the Metropolitan, has been commendably free from this desire. As he sings, as Valentine in "Faust," for example, he is first the admirable vocalist, the conscientious artist, and along with it Gounod's Valentine to the extent of his not inconsiderable histrionic talents, but he is never aggressively Thomas Chalmers. And Mabel Garrison, though coloratura singers have traditionally been accorded all imaginable privileges and indulgences, is likewise the straightforward artist. When she sang the famous aria from Strauss's "Ariadne auf Naxos" (perhaps the most difficult in all music), with the Symphony Society of New York the other day, her friends must have trembled. But she came through the ordeal with notable success, singing, if not with the flawless purity of the irreproachable Frieda Hempel, still with warmth, taste, and full mastery of the amazing technical difficulties of the piece.

After all, the just appreciation of music and musicians is not so different from the appreciation of one's friends. Human kindness and an open-hearted readiness to enjoy are among the foremost of the qualifications. It is wisdom rather than knowledge that discovers the real treasures of music.



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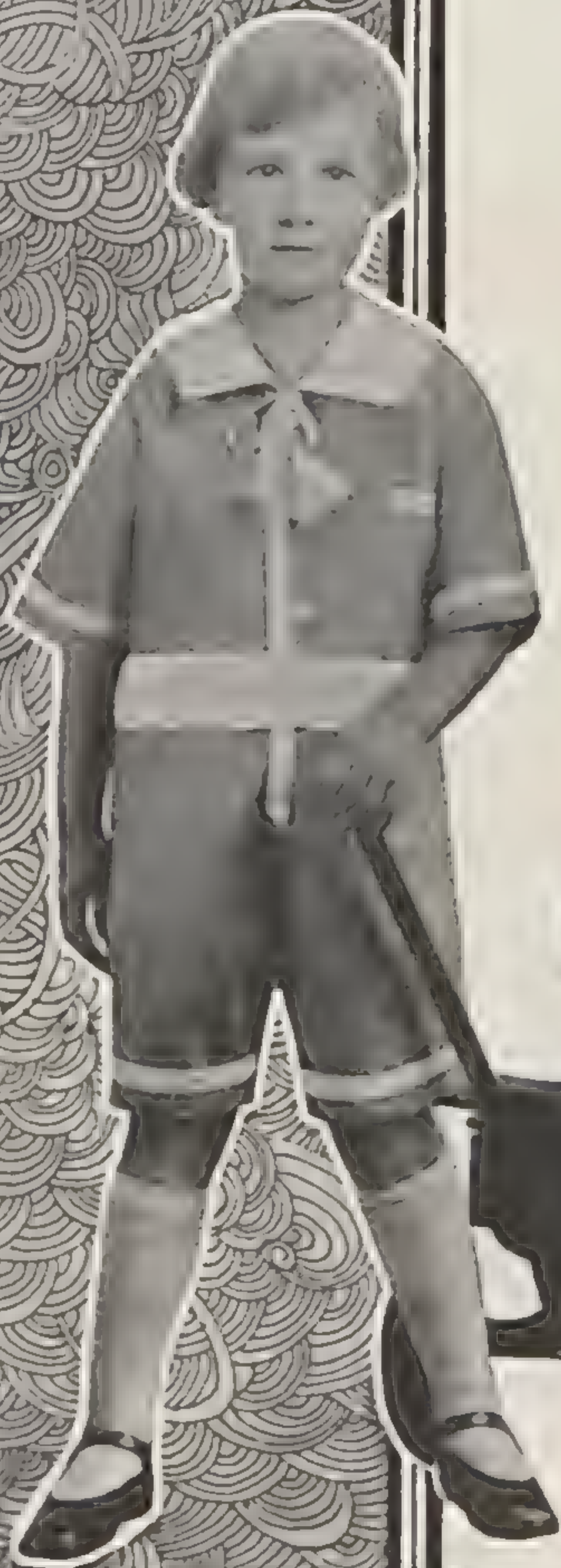
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FOR THE WOMAN WAR WORKER

(Continued from page 49)

American women have become proficient in many branches of the service already. In the beginning, women naturally turned to nursing and the various activities of the Red Cross. In France they have gone about the business of reconstructing towns and replacing forests with such vim and energy that the most discouraged Frenchwoman has again taken heart; at home they have become munition workers, they have taken charge of canteens, and they have become amazingly successful farmers. From the start these women have cooperated heartily in the conservation of food and in a general cutting down of household expenses.

The past three years of war have given women a new interpretation of utility, and evidently the designers of the new service clothes have realized this and kept uppermost in their minds the one word, "practicality." As a result, they have produced clothes which are strictly tailored, cut on severe lines, and built for service, but which are nevertheless undeniably good looking.

TO PROTECT THE WAR WORKER

A good example of how attractive the ordinary rain-coat and cap may be made is shown in the sketch at the lower right on page 49. The rain-coat is in black rubber and is exceedingly smart. It is straight, belted, and has deep pockets at each side. No detail has been neglected, for collar and sleeves are fitted with those little devices that keep out cold, wind, and rain.

Certainly rain is more bearable if one has an attractive rain-coat. That, perhaps, is the reason why a demure gray waterproof was designed with a most becoming hood. It is for those nurses who are very near the firing-lines, and the belt does double duty, since it can be made

into a strap for parcels and strung over the shoulders on the march. This coat is shown in the lower middle of page 49.

A real slicker, as shown in the sketch at the lower left on page 49, is part of the service woman's equipment. This one, with its little leather bands of trimming to match the oilskin, and round dark buttons to set it off, is most decorative. The becomingness of the practical rain hat depends on the state of mind of the wearer and on how she sees fit to put it on.

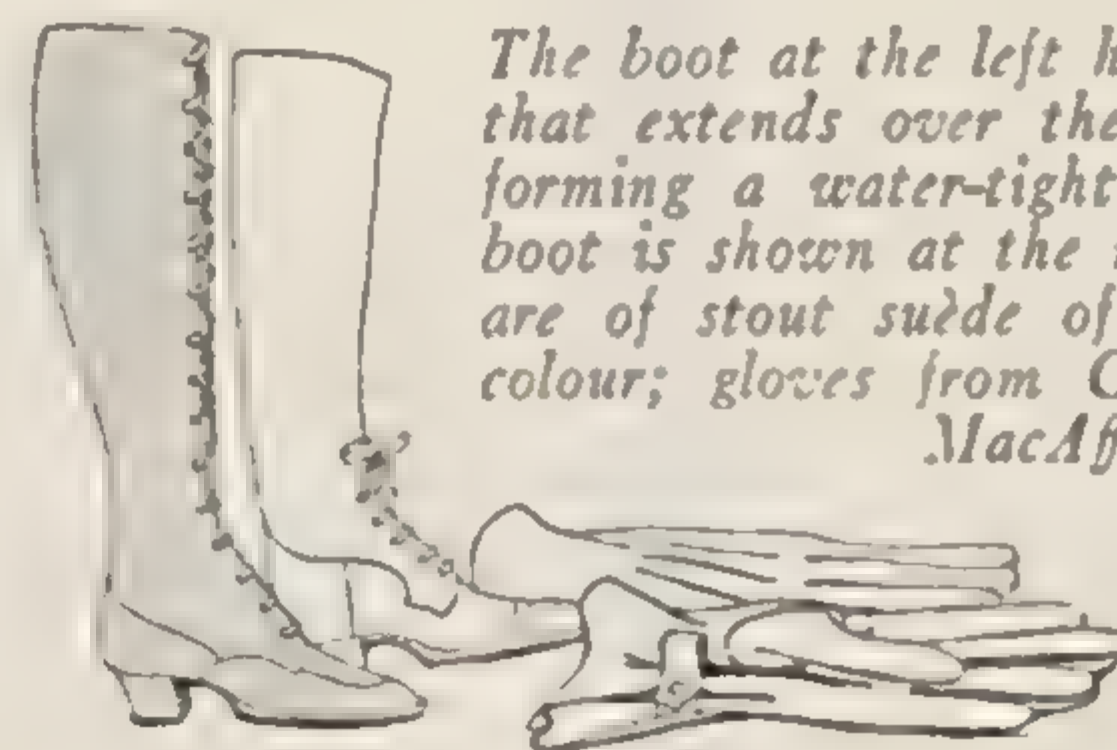
ADAPTATIONS OF MEN'S CLOTHES

The service suit shown at the upper right on page 49 is one of the most practical types. It is made of khaki coloured uniform material and its pockets alone would recommend it to any woman. None of the trimness of the tailor-made for town is left out of this service suit for the woman in the field. With it, high laced boots are worn.

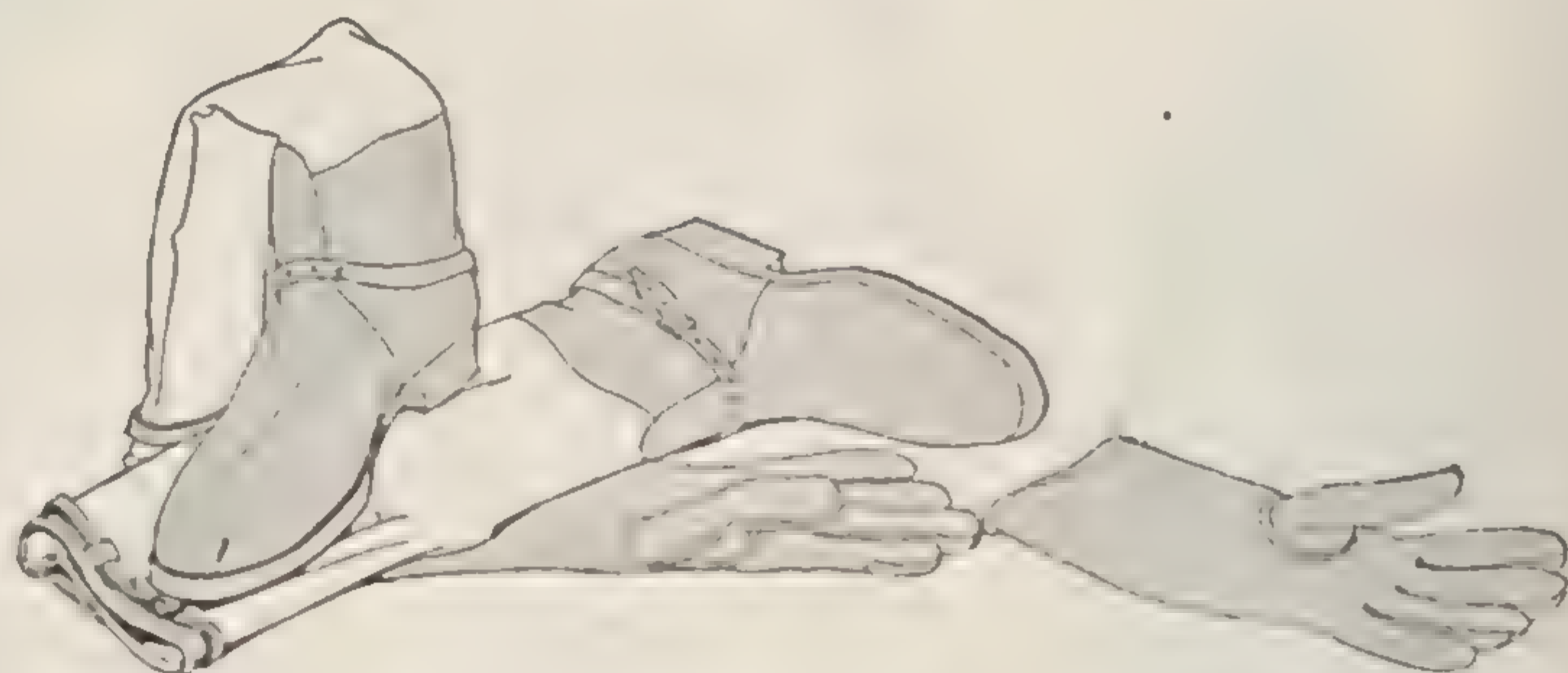
One of the most ingenious garments made for the women's service department is a coat for the woman who must ride in all weather. This coat, shown at the upper left of the same page, is made of waterproof material in the regulation khaki colour, and the secret of its success lies in the detachable under-apron that sheds water and keeps the saddle perfectly dry. It is devices such as these that increase the comfort and efficiency of the woman war worker.

Shoes are so important in the service outfit that too much stress cannot be laid on the necessity for the most practical kind—shoes with low heels and broad toes—for comfort is the first and last consideration. Boots for the field should be laced and high.

The blouse and waistcoat shown in the sketches at the top of page 49 were also designed to resist severe weather.



The boot at the left has a special vamp that extends over the top of the sole, forming a water-tight edge; a legging-boot is shown at the right. The gloves are of stout suede of a reddish brown colour; gloves from Gregg; boots from MacAfee



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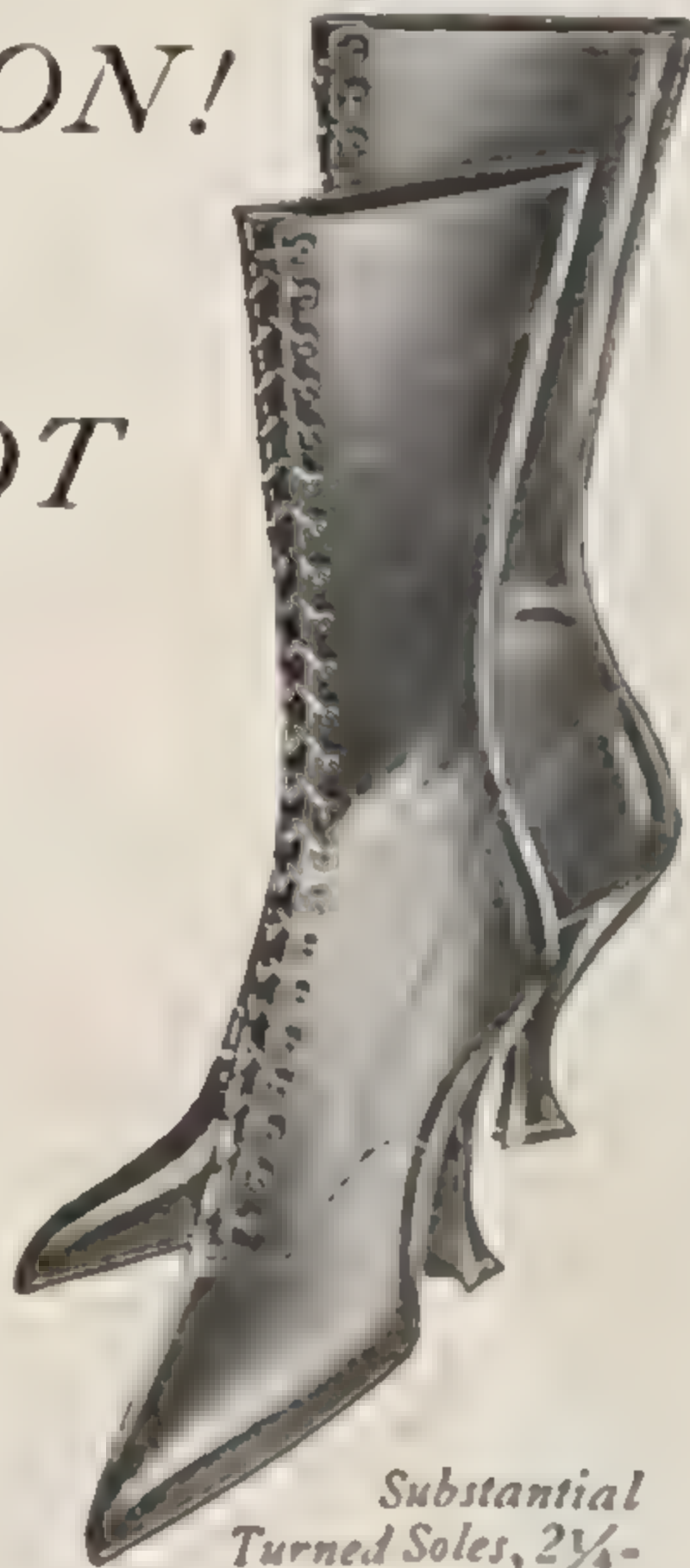
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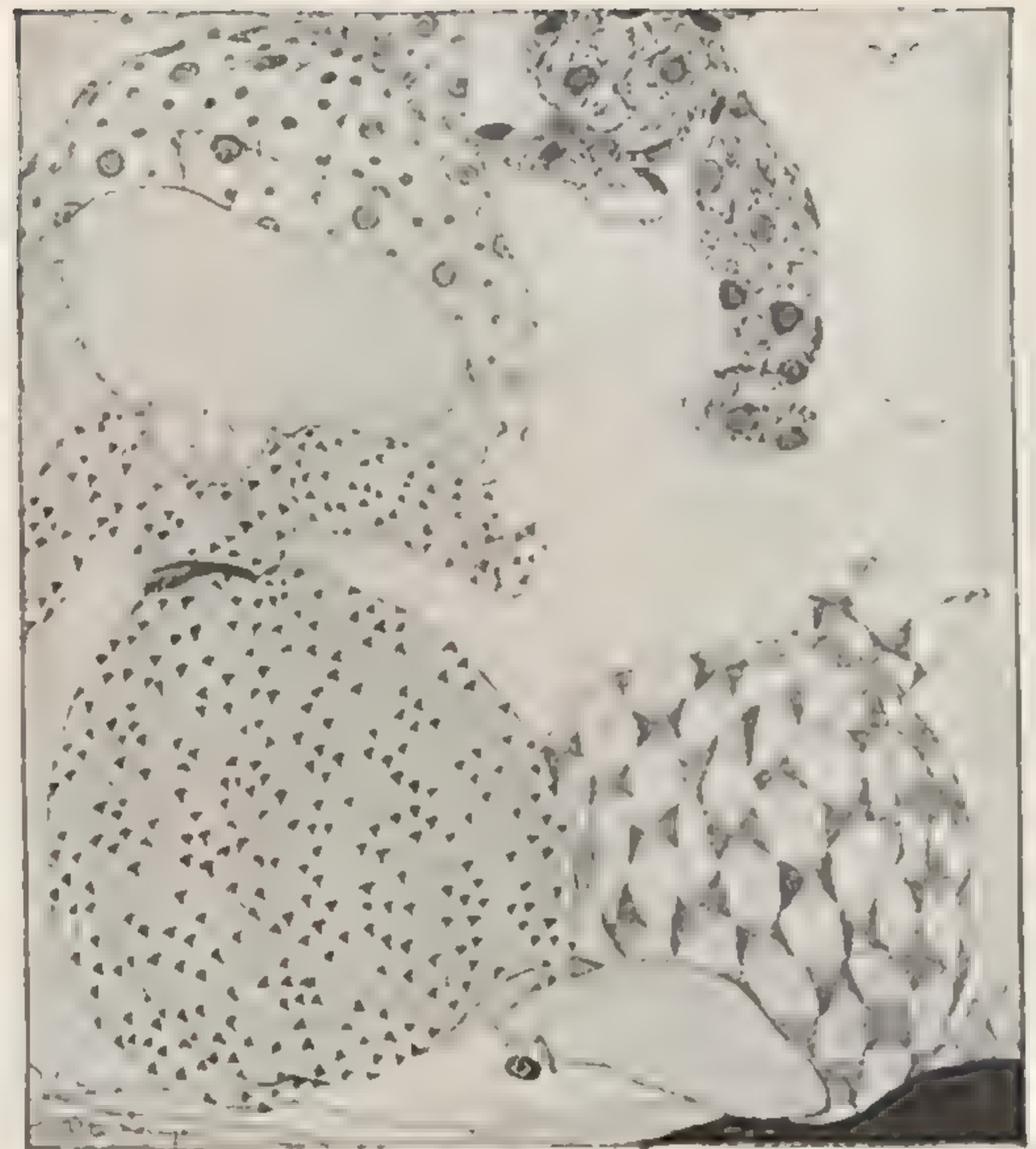
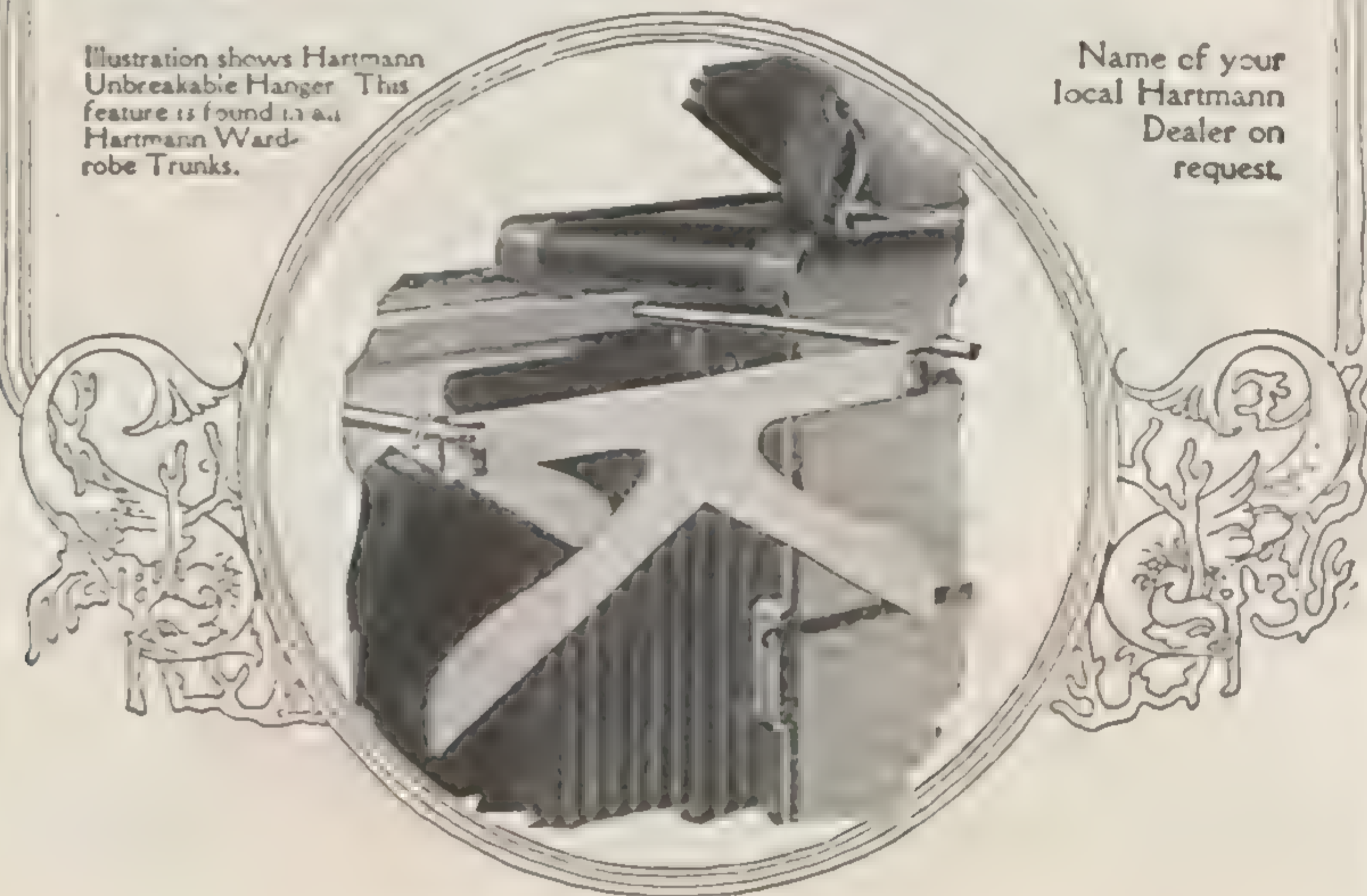
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All sorts of geometrical figures make the batik-like designs on these frocks of printed indestructible voile

S A V E W O O L

(Continued from page 48)

our range, called hay. Chinchilla, a gray-er tone, is excellent, and there is a very good vivid purple, called hortensia. Santiago, a yellowish brown of a rather light cast, and monaco, a dull grayish blue, are two other shades which will be much used for coats and wraps. Lapin, a yellow castor, and peacock blue are two shades which are good in velours and suede cloth. In serge and gabardine, navy blue and sand color, called cendrillon, are very smart.

THE MILITARY SHADES

All military colours are fashionable and on the spring colour card of the Textile Color Card Association of the United States, an entire separate section is given to these shades, including, in addition to the inevitable khaki, olive drab, marine corps blue and Annapolis blue, brilliant artillery red, vivid cavalry yellow, soft service corps green, and dull ambulance red. On this colour card two of the leading shades are yellowish tans called lark and thrush, the first quite light and the second on a khaki tone. On the colour card issued by J. Claude Frères and Company, of Paris, an interesting series of tans merging into browns is assembled under the name écorces (bark colour). Among the colours on the colour card of the Chambre Syndicale des Fleurs et Plumes, a series of military reds, also very popular at present, is assembled under the name grenade (pomegranate), and a series of grays is conspicuously featured under the name cendre (ash colour).

In forecasting the colours for southern wear and for mid-summer clothes, a very important position must be given to white. Next in importance comes a natural tan shade and, after that, gray, sea green, a soft orange, sapphire blue, rose, and khaki, shades which apply principally to silks.

It is anticipated that rough silks, on the order of shantung, will have considerable vogue; there is a textile of this class with a very irregular weave which is called amphora. In this material the threads running both ways are rough. There is another textile, somewhat similar in character, with rough threads running in one direction and smooth threads in the other, which is called ruff-a-nuff. Printed chiffons and voiles are seen in some of the advanced summer mode's and when the colours are quiet and the patterns unobtrusive the effect is often charming. Batik-like designs, such as are shown in the sketch on this page, are very new. The blouse at the top, at the

right, is made of white indestructible voile, patterned in black, and the frock at the left is of biscuit coloured voile, patterned with a dot, resembling batik work in navy blue. The frock below, also at the left, is of white indestructible voile with a curiously simple but effective design in black, and that at the right is of buff colour, patterned with squares made up of triangles composed of irregular lines of soft purple and blue put on as though with a brush.

NOVELTIES IN SILK

One of the silk novelties of the season is the new silkgingham which, although entirely of silk, has a weave very similar to that of gingham; it is patterned with the fine checks which were so smart last summer. A frock designed of this material is sketched at the lower right on page 48. A fine brown and buff checked silkgingham is used to excellent advantage with a collar and cuffs of écarlate and a girdle of old-blue ribbon, faced with buff. The frock at the lower left on page 48 is of regalia, an exceptionally fine white shantung produced by the makers of silkgingham. It is smartly scalloped at the edges and is worn with a white suede belt and a bit of black moire at the throat.

A well-known silk house is especially featuring a material similar to foulard called printed silk serge. A sketch showing just how smart a dress made of a material of this kind may be, is shown at the top of page 48. This dress features a navy blue foulard, dotted with white, which comes from the same house. The slender skirt has eight tucks at the bottom, and, as there is no restriction on the use of silks, a very charming diagonal overskirt is added to this frock. The dress is trimmed with a navy blue ribbon, put on somewhat after the fashion of a Sam Browne belt, and has a delightful little guimpe of white organdie.

A printed silk serge in a very unusual leaf design is the lining of the khaki coloured shantung sports cape sketched at the upper right on page 48. The cape is tucked about the top and is caught together at the throat with buttons and loops covered with the shantung. A new sports material called Royalty suiting is a combination of artificial silk and wool; it has a highly glazed surface and comes in many interesting two-toned effects, such as purple and silver. The silver thread, which is silk, is on the surface, and the purple wool is on the back, giving the changeable effect.



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HOW NEW YORK MEETS MIDWINTER

(Continued from page 27)

tion of the rôle of Marguerite, the Marquise de Polignac was a very graceful and lovely figure in one of the parterre boxes. She was gowned in black velvet and carried the huge salmon coloured ostrich fan sketched at the top of page 27, at the left. These severely simple black velvet gowns are now very smart and are being worn by a number of the fashionable women. That evening Mrs. Oliver Perin, who is shown in the opposite sketch, was also in black velvet; her gown was cut in a deep V at the back. Mrs. Perry Belmont's costume, as sketched in the middle of page 27, was a contrast to the simpler ones just mentioned; of dull silver tissue, it was offset by a tête de nègre tulle fan in the coiffure, a heavy Oriental necklace of emeralds and diamonds, and a great rope of pearls which fell in a long point. Miss Anita Lawrence, who was the guest of Miss Amy Townsend, also sponsored one of the few hair ornaments worn. It consisted of a delicate feather of pinkish gray poised rather high at the left side of her lovely white coiffure, as the sketch on the right at the bottom of page 27 shows.



Mrs. Burke Roche wore sealskin and mole at a Bagby musical

ers wore Spanish combs that were exceedingly effective. Mrs. Charles Dillingham, who was seated at the table with Mrs. Reginald Vanderbilt wore the tortoiseshell comb shown on page 27, at the left. Her interesting chain of onyx and diamonds was weighted by a big rectangular jewel.

The recent marriage of Miss Angeline J. Krech, the daughter of Mr. Alvin W. Krech, to Mr. Oliver Burr James, ensign in the United States Naval Reserve Force took place at Saint Bartholomew's Church. Quite unusual was the arrangement of the bride's veil, flowing out from beneath a fan of tulle that rose from the back of a wreath of orange blossoms. Mrs. Alvin W. Krech, the mother of the bride, was charming in gray. Her hat, sketched in the middle of page 27, at the left, was surrounded by fluffy pompons of ostrich feathers and she wore gray furs.

THE BAGBY

The Bagby musicals have been very smart this season; the first Monday saw a notable audience and those that followed have been equally successful. War knitting has been conspicuous, and many beautiful furs have been noted during the series. At one of the early concerts, Mrs. Burke Roche wore the sealskin cape collared with mole and the moleskin hat shown in the sketch on this page. Miss Lota Robinson, sketched in the middle of page 27, on the right, was wearing a costume of black chiffon and velvet and a small black velvet hat with an upstanding lace frill. Another smart black velvet costume sponsored the black velvet and osprey hat of novel line and the magnificent sable cape shown in the sketch at the bottom of page 27 in the middle.

THE OPENING OF THE COCOANUT GROVE

The opening of the Cocoanut Grove on the roof of the Century Theatre attracted, as it did last year, a large crowd that included a number of smart people; all the tables had been reserved, and the place was filled to its capacity. Much enthusiasm was evinced for the Spanish dancers, who were brought from the Park Theatre and equipped with new costumes and some very interesting lace head-dresses for the occasion. Either through accident or design, a number of the onlookers as well as the perform-

A MOTOR CORPS THAT IS MANNED BY WOMEN

(Continued from page 44)

they've moved on, miles and miles. They're doing everything their government thought they couldn't. But about preparedness—we're practising it right now. Yes, it is hard, and we hope you'll excuse us for not talking, even to you."

Familiar as we are with General Adam (who is much the same as our old friend Adam-in-general) we must acknowledge the argument to be quite sound. If the names of Miss Anne Morgan, Mrs. August Belmont, Mrs. Rogers H. Bacon, Mrs. Coffin Van Rennselaer, and many other well-known women as officers of the National League for Women's Service, couldn't persuade Washington that the Motor Division could really serve their country enough to be made a regular part of the Army, like the car-driving

Englishwomen, then nothing but hard work and no talking can ever do it. The League is organized throughout America and there are Motor Corps in many of its branches, although, so far, not outside of the metropolitan centres. But when women realize that they can enlist in the Reserve Corps by giving their cars, with or without chauffeurs, and on a part time basis, the numbers are sure to increase rapidly.

"But it isn't numbers that we want, at this stage, so much as efficiency," said Lieutenant Baylis. "And we're getting it, too. Our women are serious. And by the way, this is an interesting fact in that connection—their ages run from twenty-two to forty-five, and ninety-five per cent of them are married."

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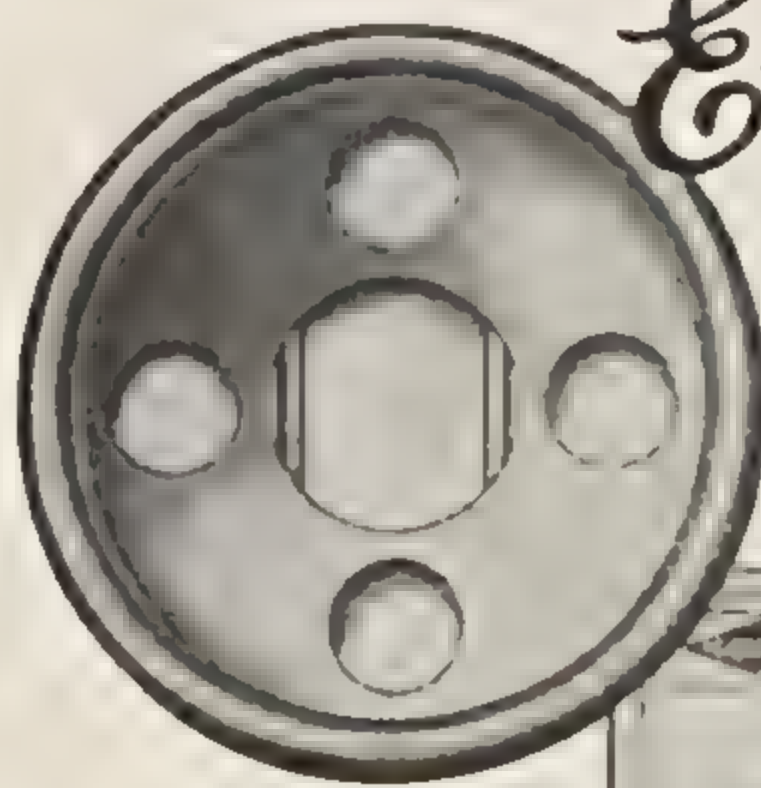
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PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 55 to 58 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 55

FROCK NO. B4114.—For the frock in size 36 bust: $4\frac{1}{2}$ yards of 32-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar and vest. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. B4081.—For the frock in size 36 bust: $2\frac{1}{4}$ yards of 48-inch material for overdress and cuffs; $3\frac{1}{4}$ yards of 40-inch material for underdress; $\frac{5}{8}$ of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. B4112; SKIRT NO. B4113.—For the waist in size 36 bust: 2 yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 3 yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. B4111.—For the frock in size 36 bust: 6 yards of 32-inch material; $\frac{5}{8}$ of a yard of 36-inch material for collar and cuff facings. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. B4115.—For the frock in size 36 bust: 4 yards of 32-inch material; $2\frac{3}{4}$ yards of 32-inch material for panels and straps. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 56

WAIST NO. B4054; SKIRT NO. B4055.—For the waist in size 36 bust: $1\frac{1}{2}$ yards of 54-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $3\frac{1}{4}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. B3425.—The skirt is 36 inches long from the normal waist-line and $2\frac{3}{4}$ yards wide at the hem. For the frock in size 36 bust: $5\frac{1}{4}$ yards of 36-inch material; $\frac{1}{4}$ of a yard of 36-inch material for collar facing; $1\frac{1}{2}$ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. B3964.—For the frock in size 36 bust: $4\frac{1}{2}$ yards of 32-inch material; $\frac{5}{8}$ of a yard of 32-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. B3735; SKIRT NO. B3736.—For the waist in size 36 bust: 3 yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for lining; $\frac{3}{8}$ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $1\frac{1}{4}$ yards wide at the hem. For the skirt in size 26 waist: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches bust measure. Price, 50 cents.

WAIST NO. B4056; SKIRT NO. B4057.—For the waist in size 36 bust: $2\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. B3928; SKIRT NO. B3929.—For the waist in size 36 bust: $1\frac{1}{2}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $1\frac{1}{2}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. B4053.—For the frock in size 36 bust: $4\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar and front facings. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. B4058; SKIRT NO. B4059. For the waist in size 36 bust: $1\frac{1}{4}$ yards of 54-inch material; $\frac{3}{8}$ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $3\frac{3}{4}$ yards of 54-inch material; $1\frac{1}{2}$ yards of 36-inch material for drapery facings. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 57

FROCK NO. B3952.—For the frock in size 36 bust: 5 yards of 40-inch material; $\frac{1}{4}$ of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. B2498; SKIRT NO. B2499.—For waist in size 36 bust: $2\frac{1}{4}$ yards of 36-inch material; $\frac{1}{2}$ yard of 36-inch material for tie; $\frac{1}{8}$ of a yard of contrasting material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long from the normal waist-line and $2\frac{1}{2}$ yards wide at the hem. For the skirt in size 26 waist: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. B4034.—For the frock in size 36 bust: $4\frac{1}{2}$ yards of 54-inch material; $\frac{1}{2}$ of a yard of 36-inch material for collar and yoke, $\frac{1}{2}$ of a yard of 40-inch material for collar facing, cuffs, and vest. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. B3947; SKIRT NO. B3948.—For the waist in size 36 bust: $1\frac{1}{2}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $3\frac{1}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{4}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. B3965.—For the frock in size 36 bust: $6\frac{1}{2}$ yards of 40-inch material; $\frac{1}{2}$ of a yard of 40-inch material for collar and sleeve trimming. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. B4027.—For the frock in size 36 bust: $4\frac{1}{4}$ yards of 40-inch material; 1 yard of 36-inch material for panel facings; $\frac{3}{8}$ of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. B4036; SKIRT NO. B4037.—For the waist in size 36 bust: $1\frac{1}{2}$ yards of 54-inch material; $\frac{3}{8}$ yard of 36-inch material for underwaist, $\frac{3}{8}$ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and measures 2 yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. B4030.—For the frock in size 36 bust: $4\frac{1}{2}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 36-inch material for vest and sash facing. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. B3864.—For the frock in size 36 bust: $4\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 58

BLOUSE NO. B4045.—For the blouse in size 36 bust: $2\frac{1}{2}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 40-inch material for vest and collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B4038.—For the blouse in size 36 bust: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B4041.—For the blouse in size 36 bust: $2\frac{1}{2}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(Continued on page 86)

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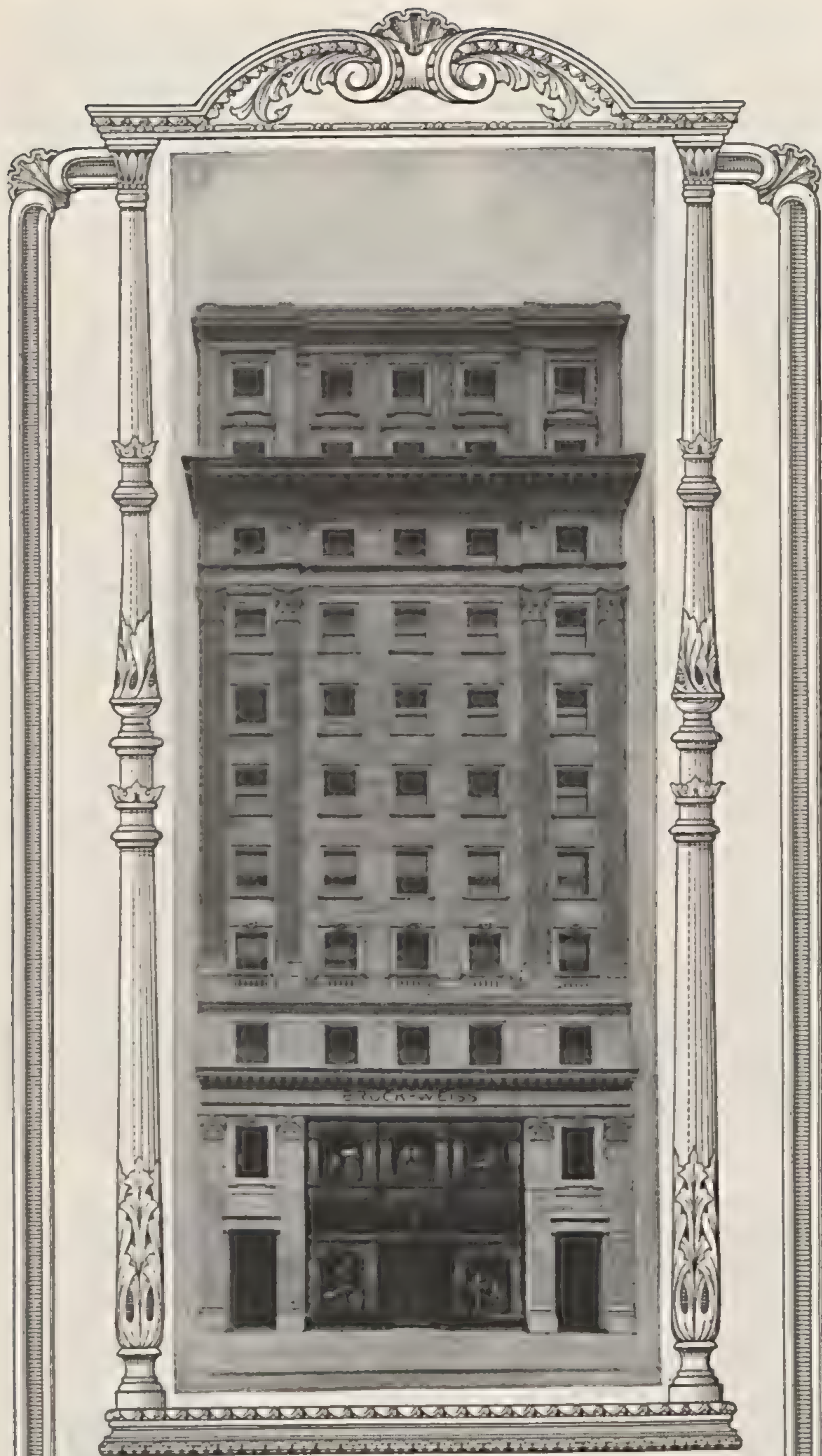
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FOR THE HOSTESS

THESE *jours maigres* which have come upon us are not, happily, as lean as those to come during Lent. For, while meatless days are with us, there is still, for those who do not have to consider each penny, the consolation of the wonderful game from American and Canadian forests and the poultry which we are urged to eat in place of meat, because it is perishable and cannot be conserved or shipped.

Speaking of game, there is a story told of the famous convent of Alcantara, where, at the beginning of the Portuguese campaign in 1807, Junot's soldiers pillaged the precious library and used its manuscripts for making cartridges. The officer of the commissariat rescued one manuscript, however, dealing with the cooking of game-birds. This he took to France with him, where he found the trial of the recipes so successful that he presented the valuable manuscript to the Duchesse of Abrantes, who noted it in her memoirs. Foie gras and truffles, it proved, were as well known in Estremadura as in Languedoc and Périgord and Gascony. The pheasants were to be stuffed with duck's foie gras that had been mixed with quartered truffles cooked in port, then covered with the wine and marinated for three days. After being taken out, they were cooked in a casserole until tender, when the liquid was reduced and a dozen medium-sized truffles added; the birds were set upon these and returned to the oven to cook ten minutes longer.

A BRACE OF PHEASANTS

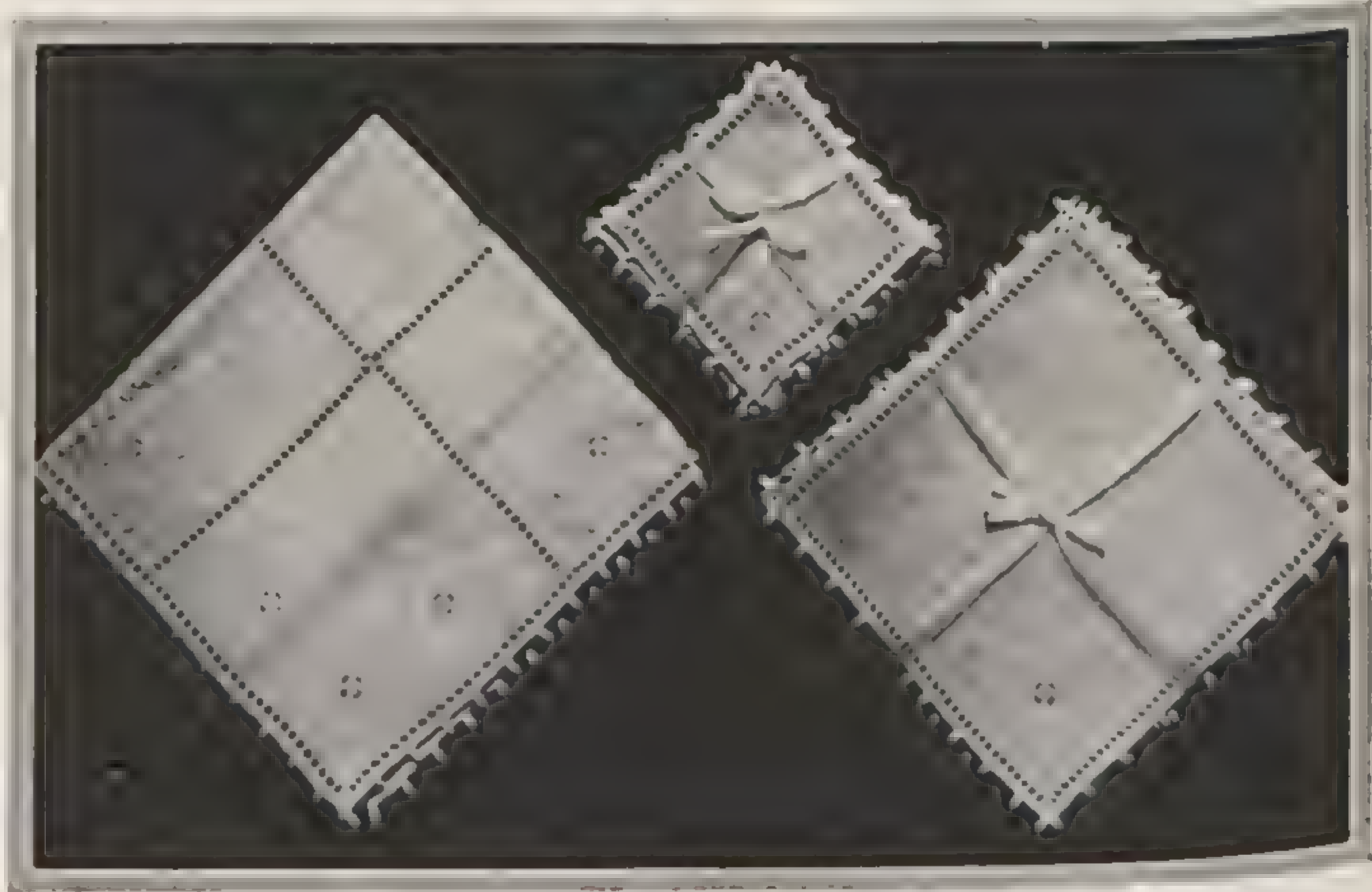
But this is far too elaborate and costly a proceeding for informal occasions; rather to be recommended is the Angoumois method of roasting the pheasants, or even *Pheasant à la Crème*, as cooked by that prince of chefs, Escoffier. The pheasants, with a medium-sized onion cut in quarters, are cooked in a large saucepan in one of the several substitutes for butter which the administration urges us to use. When the birds are three-quarters cooked, a quarter of a pint

of cream acidulated with lemon juice is added and used for basting until the dish is done. The Belgian fashion of serving plain roast pheasants, without stuffing or garnish, with Brussels sprouts tossed in butter, is also very good. After the Norman method, six apples, peeled and sliced, are cooked until about half done in a butter substitute and put in a terrine. The pheasants, which have been already browned, are added next, with a few tablespoonfuls of sweet cream; the birds should be baked in the tightly covered terrine about twenty-eight minutes.

BEFORE THE HOUSE-PARTY DINNER

For the house-party in the country, the hostess will find a great convenience in a *smörgåsbord* table such as there always is in Swedish houses. While the literal translation of this is "bread and butter," it is much like the Russian *zakouski*—simply a buffet with all sorts of appropriate hors-d'œuvres to serve with the cocktails or any other aperitif before the dinner begins. One hostess, who has lived much on the continent, had upon her buffet, preceding a large dinner, caviar in a block of ice and round pasties containing a filling of cold minced fish in shells of puff-paste. These pasties, with some of the caviar put in the top, were cut in quarters like pie and eaten with the dry Martinis. There were also little triangles of toast to eat with the caviar, and there were tiny anchovy and cheese canapés. A real cosmopolitan feature was the vermouth and Fernet Branca, that delightful combination of Italian vermouth and bitters that is warranted to sharpen the edge of any appetite. Upon such a simple little surprise as this may depend the success of the meal to follow, and, of a certainty, it breaks the ice. There are always some who do not approve of cocktails or mixed drinks, and for them a glass of Dubonnet or Italian vermouth or something of the sort may be provided. Then one may also serve the Swedish or "caloric" punch, for this always accompanies the

(Continued on page 86)



This luncheon set of Italian linen with cut-work and embroidery would be a charming gift for the bride's chest. It includes a centerpiece, a dozen plate doilies, and a dozen doilies for glasses; linens from Ottile Brand

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Already, Vogue has begun to choose from the best of the advance spring modes and cut its new patterns for the spring wardrobe of women who wish to be smartly gowned for every occasion but who must consider costs. Some of the new designs are in this issue; many more will be chosen, as new modes appear, for each succeeding number.

Many of these new designs are cut to save wool—as the Government urges patriotic women to do—yet without sacrificing one iota of smartness. The new slim-silhouetted suit, the two-material frock in its 1918 modishness, the silk suit, the smart silk-gingham dress—Vogue has cut, and shows wool-saving patterns for them all.

Vogue patterns are easy to follow. Every difficulty of cutting, fitting, and combining is forestalled. Every piece is marked in plain English with full directions. Every seam is indicated with a perforated line. There is no endless changing and trying on and refitting. Just follow directions and the result is a success.

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Frock No. Z4077-78.

This tub frock is made in sand-colored satin combined with the new silk gingham in sand, blue and a suggestion of red, with coral buttons. It is also an excellent model to use in re-dating one's last year's satin or serge. Price \$1.

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PATTERN DESCRIPTIONS

(Continued from page 82)

BLOUSE NO. B4049.—For the blouse in size 36 bust: $3\frac{1}{2}$ yards of 36-inch material. Sizes 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B4046.—For the blouse in size 36 bust: $2\frac{3}{4}$ yards of 40-inch material; 1 yard of 40-inch material for vest and collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B4048.—For the blouse in size 36 bust: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3934.—For the blouse in size 36 bust: $3\frac{1}{4}$ yards of 40-inch material; $3\frac{1}{4}$ yards of 4-inch insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B4044.—For the blouse in size 36 bust: $1\frac{1}{2}$ yards of 40-inch material; 1 yard of 40-inch material for front of blouse, girdle and sash; $\frac{1}{4}$ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. B3869.—For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch contrasting material for belt and inserts. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B3942.—For the skirt in size 26 waist: $1\frac{1}{2}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B4062.—For the skirt in size 26 waist: $3\frac{3}{8}$ yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price 50 cents.

SKIRT NO. B3775.—For the skirt in size 26 waist: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{4}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B3938.—For the skirt in size 26 waist: $1\frac{1}{2}$ yards of 54-inch material. The skirt is 37 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B4067.—For the skirt in size 26 waist: $3\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FOR THE HOSTESS

(Continued from page 84)

smörgasbrod table in Swedish houses. Anything that is a novelty will be welcome. The French aperitif of Madeira and lemon is a welcome change at times; it is called madère citron.

One hostess has turned her attention very profitably to the garnishing of the dishes served at her table. Although she has economized to the greatest degree possible with a good table, she has served the dishes so attractively that no one has noticed their simplicity.

DISHES ARE GARNISHED

A platter of grilled lamb chops was garnished with little cups made by scooping carrots out very thin and filling them with creamed carrots and peas. A shell made from a very large yellow turnip, boiled and cut in this shape, was filled with a purée of mashed potatoes and turnips and served with roast country pork and baked stuffed onions; rosy-cheeked apples were hollowed out and used to hold the apple sauce. Chicken salad was served in a large white cabbage scooped out to form a shell and garnished with curly celery tops. Cucumbers cut in half lengthwise, peeled and parboiled in salted water, held creamed cucumbers, which are so good that it is strange that they are not more often served. Large Navel oranges with their

tops cut off and the pulp carefully removed may serve as receptacles for orange ice, jelly, or orange-flavored custard; or, as a first course, they may contain supreme of grapefruit and oranges on ice.

A GARNISH RECIPE

Duxelle garnish is served on chops and certain dishes *au gratin*, such as stuffed eggplant or calves' brains. The following proportions may be used as a basis. A teaspoonful of minced onions is fried in a tablespoonful of oil mixed with a butter substitute. When slightly browned, there are added four tablespoonfuls of finely chopped mushroom stalks and parings (the moisture should be pressed out in a towel before cooking). This is stirred over the fire until all the moisture has evaporated, when it may be seasoned with a tablespoonful of well-minced parsley, salt, pepper, and a very little nutmeg. After it has cooled, it is transferred to an enamel bowl, covered with a piece of white oiled paper, and set aside until wanted for use. This is called dry Duxelle. A moist Duxelle for stuffed vegetables is made in the same fashion, with the addition of half the quantity of glazed sauce, a little garlic, some stewed tomatoes, and two tablespoonfuls of white wine; this mixture is cooked and thickened with dry bread crumbs.



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French Women to the Rescue!

WHEN the black cloud of war broke over the fair plains of Artois, all France, with its heritage of dread, fell instantly to work to make every individual and every resource count. Food was the woman's problem.

Since the days of the Comtesse de Rebenac, in mediaeval times, the women of France have been famous for their excellence and thrift in cooking.

As the years of war have swept on, black necessity has forced French housewives to the utmost limit of their racial genius to conserve the food.

Now that America is entered in the life-and-death struggle, we too face the duty, if not necessity, of avoiding all waste in food.

Under these circumstances, what more serviceable thing could be done than to set before the women of America the advice of their noble sisters of France, born of their tragic experience!

Alone of all American publications, The Delineator is in a position to do this; for we publish and send to France monthly a French edition of The Delineator

(*Le Miroir des Modes*), the largest and most influential magazine of its kind in France.

We appealed to the readers of the French Delineator to tell their American sisters how they are solving the food problem. We asked specifically for their best economical recipes. And hundreds of women in all sections of France have answered our appeal.

These recipes, as delicious as they are economical, are being given to American housewives each month in The Delineator. They will prove a revelation. Each one has been successfully tested by Honoré Willsie, the editor.

For instance, here is a recipe sent in by Mme. Louise Bocquet of the French town of Flers de l'Orne. It is a recipe for Hindu biscuits given her by a Hindu officer billeted at her house. The ingredients are simply one ounce of flour, one ounce of butter, one ounce of grated cheese.

The French recipes in one number alone will save you many times the price of a year's subscription. Do not miss any issue of The Delineator. It is a family necessity. Invest in it to-day.

The DELINEATOR

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A LIST OF THE
NEXT TEN
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WILL PUBLISH IN

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SPRING PATTERNS &
NEW MATERIALS MAR. 1

- ☐ How the Spring models will
be developed

SPRING
FASHIONS MAR. 15

- ☐ The last word on Spring
gowns, waists, lingerie and
accessories

PARIS OPENINGS APR. 1

- ☐ Working models for one's
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TRAVEL MAY 15

- ☐ Places in our own country
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FOR the past month these offices have been deluged with letters and telegrams from persons lamenting the fact that they have found it impossible to buy Vogue on the news-stands.

We regret that so many of our friends should have been disappointed. We should like to point out, however, that their disappointment could easily have been avoided.

Unlike other magazines, Vogue is not fully returnable by the individual newsdealer to his big central magazine agency. This means that if your newsdealer orders a copy of Vogue and does not sell it, he loses the cost to him of that copy. Therefore, since the dealer must sell as many copies as he orders, he is not likely to have on hand even one more copy of Vogue than he positively expects to sell. This is why many women who expect to find Vogue always conveniently on sale are so often disappointed.

You can avoid this disappointment by the simple act of giving your newsdealer an advance order; telling the numbers you desire and asking him to hold them for you until you call.



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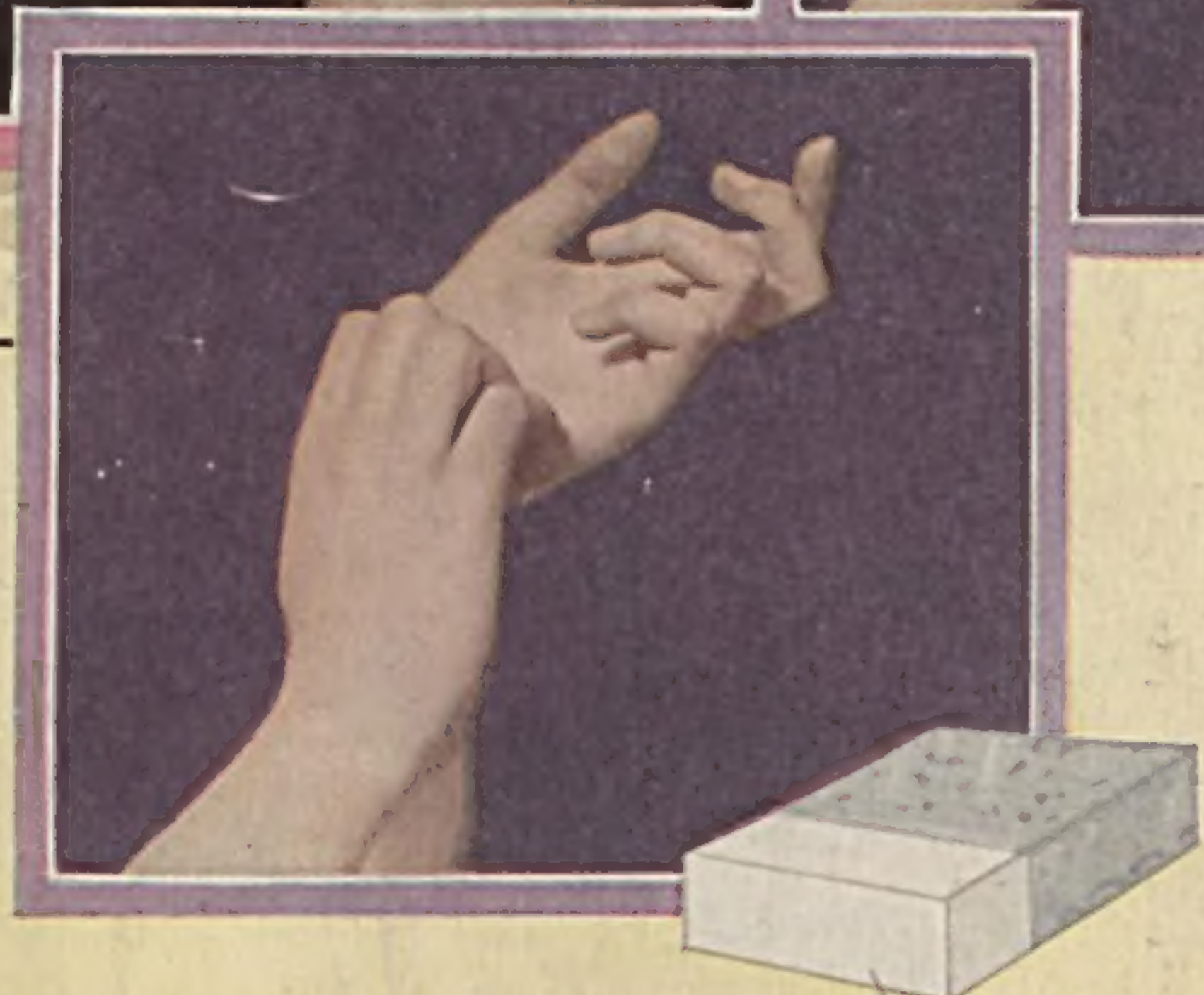
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In the Cutex package you will find cotton and orange stick. Wrap some of the cotton around end of stick; dip into Cutex bottle and gently push back cuticle.



A touch of Cutex Nail White underneath the nails removes all stains.



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How you can keep your cuticle smooth and firm without cutting it

For years you have wanted some better way to take care of the cuticle; something more successful than cutting, which specialists and doctors everywhere agree is ruinous!

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You can buy Cutex in drug stores and depart-

ment stores. In 30c, 60c and \$1.25 bottles.

Send for this complete Manicure Set

Tear out the coupon now and send it today with 15c and get this complete Midget Manicure Set—enough for at least six manicures. When you see how easily it will give you the most wonderful manicure you ever had, you will never go back to the old cuticle-cutting method again! Address Northam Warren, Dept. 301, 9 W. Broadway, New York City.

If you live in Canada, send 15c to MacLean, Benn & Nelson, Ltd., Dept. 301, 439 St. Paul Street West, Montreal, for your sample and get Canadian prices.

[Photo by Moffitt, Chicago]

Mary Nash says: "I don't see how I ever tolerated cuticle cutting. Cutex makes my nails look so much better."



[Photo Lempere Studio, N. Y.]
Ethel Clayton says: "Cutex keeps my nails looking so beautifully, my friends often remark about it."



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